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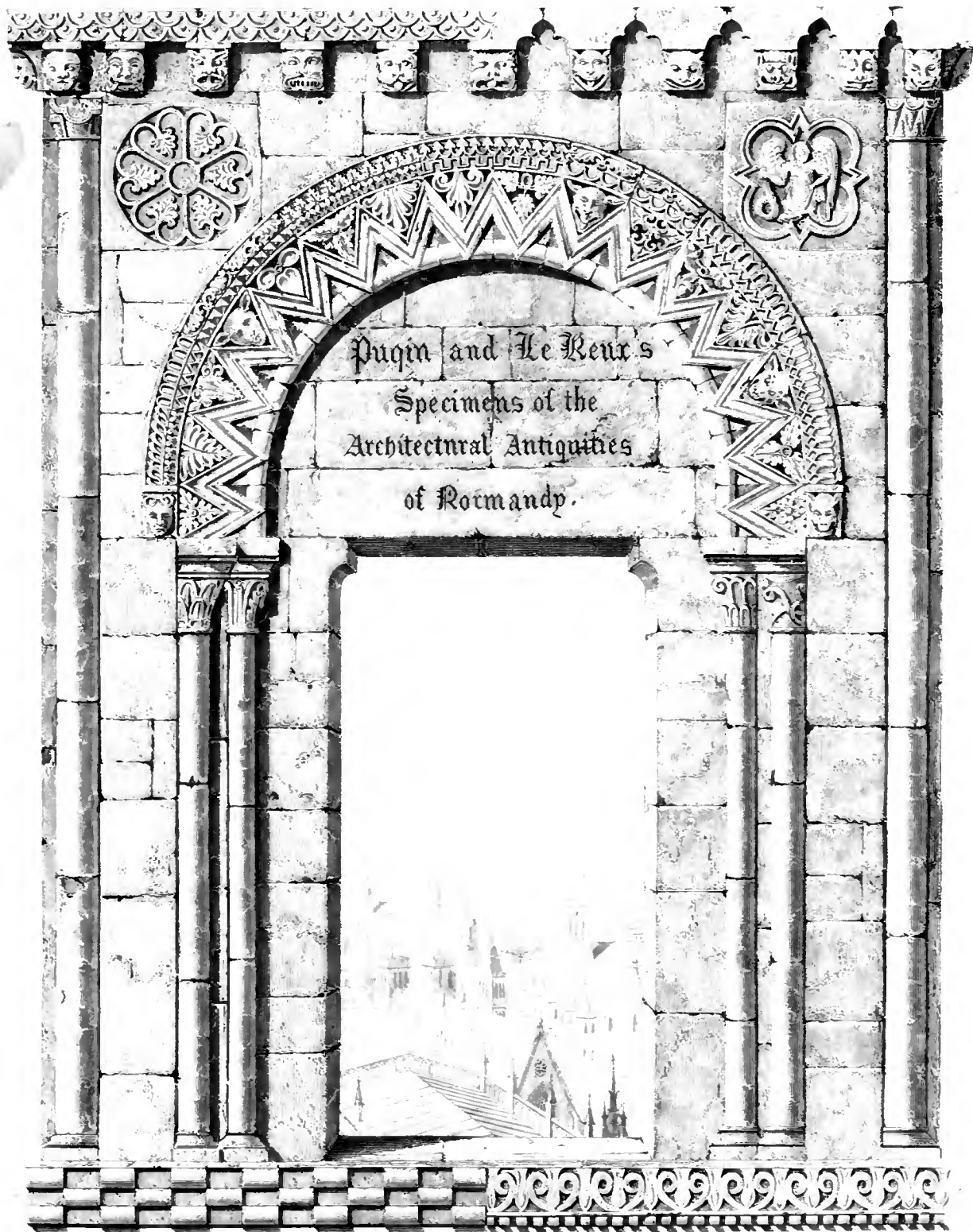
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Pugin and Le Roux's  
Specimens of the  
Architectural Antiquities  
of Normandy.

Architectural Specimens  
CHURCH OF GRANDE MAIRIE, NEAR CAEN



HISTORICAL AND DESCRIPTIVE ESSAYS

ACCOMPANYING A SERIES OF

ENGRAVED SPECIMENS

OF

**The Architectural Antiquities**

OF

**NORMANDY.**

---

EDITED BY

**JOHN BRITTON, F.S.A., M.R.S.L.,**

HONORARY MEMBER OF THE SOCIETY OF ANTIQUARIES OF NORMANDY, ETC.

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THE SUBJECTS MEASURED AND DRAWN

By **AUGUSTUS PUGIN, ARCHITECT;**

HONORARY MEMBER OF THE SOCIETY OF ANTIQUARIES OF NORMANDY.

AND ENGRAVED BY

**JOHN AND HENRY LE KEUX.**

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**LONDON:**

PRINTED FOR THE PROPRIETORS, J. BRITTON, 17, BURTON STREET; A. PUGIN, 105, GREAT RUSSELL STREET;  
J. LE KEUX, PENTON PLACE, PENTONVILLE; AND H. LE KEUX, DORSET STREET, PORTMAN SQUARE.

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M.DCCC·XXVIII.

LONDON:

PRINTED BY J. MOYES, TOOK'S COURT, CHANCERY LANE.



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TO

*JEFFRY WYATVILLE, Esq. R.A., F.S.A.*

§c. §c. §c.

DEAR SIR,

*HAVING witnessed, with great satisfaction, the splendid Designs, and the judicious and skilful application which you have made of the Architectural beauties of our forefathers in the new Works now executing at WINDSOR CASTLE; and knowing that you admire and appreciate those interesting Ecclesiastical Edifices of our own Country, and of the Continent, which the present publication and others that I have produced tend to illustrate, I beg to address this Volume to you, in testimony of long-cherished respect and esteem; and remain,*

DEAR SIR,

*Yours very sincerely,*

June 20, 1828.

J. BRITTON.



THE  
EDITOR'S PREFACE.

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IN submitting these literary Essays to the public, it is necessary to explain the reasons of their appearing detached from the Engravings to which they frequently refer; and also to give some account of the origin, progress, and termination, of the series of prints and the letter-press, which are intended to exemplify each other, and, in conjunction, to elucidate some interesting facts and characteristics in the Ecclesiastical, or Christian Architecture of Normandy.

Few persons who know any thing of the present state of literature in England can be unacquainted with a statutable enactment, which requires every publisher of a "a book" to *present eleven copies* of such book to certain public and private libraries. This is considered so great a hardship, that it has, in some instances, induced authors to withhold their productions, rather than risk their publication under such an arbitrary and oppressive statute. Others have published expensive books, and have thereby lost considerable sums of money; whilst another class has issued prints, independently, and exclusive of letter-press, or prints and letter-press separated from each other, and constituting two separate publications, or to be procured together, at the option of the purchaser. The proprietors of the "Architectural Antiquities of Normandy" have adopted the latter plan, and have sold the graphic illustrations in the first place, and now offer the purchasers of this work these descriptive Essays to accompany and to render them more practically useful, as well as more amusing and interesting. They adopt this technical evasion\*

\* In a very useful periodical publication, called "*the Crypt*," devoted to topographical and antiquarian literature, is an essay on the "law of presentation of copies," alluding to the decision in the Court of King's Bench respecting Sibthorpe's "*Flora Græca*;" and stating, that had Mr. Britton foreseen the extraordinary decision made in this case, "he would have been spared a novel manœuvre of *selling the plates only* of his '*Architecture of Normandy*,' and giving away the letter-press." That he has resorted to manœuvre in this instance is true; but he has done so with much regret and sorrow: for he thinks that literature should be candid, open, explicit, and honest,—at once superior to subterfuge, and exempt from every thing tricky and sopsitistical.

with pain and reluctance; for they would willingly deposit and register copies of their literary and graphic productions in one, two, or even three, *public institutions*; but they cannot reconcile themselves either to the justice or the equity of being dispossessed of a sort of birth-right—of making an offering to *private* and *close* corporations, of the best efforts of their mental powers and of their pecuniary resources,—without the slightest remuneration—without any semblance of reward or advantage. Against such a statute—which an impartial and liberal parliament ought immediately to abrogate—every author and publisher should loudly and unceasingly protest; and to evade its literal clauses, every man, without impeaching his honesty or loyalty, is fairly justified. It seems almost futile to argue such a point; and it seems also quite incomprehensible that the upright members of the English legislature should suffer such a statute to remain in force, and at once entail disgrace on those who enacted, and those who tolerate it. Let us hope, that in “the march of intellect”—in the diffusion of, and respect for, liberal principles—at a time when literature pays so much to the State in the shape of taxation, and when it conduces so much to the happiness and improvement of the people, as well as to the dignity and importance of the kingdom,—let us hope that its honourable and talented professors may be duly appreciated by the Monarch and his ministers, and be relieved from such an unnecessary and *partial tax*, by the legislature of the country. The foreigner, who has heard much of the liberal and equitable laws of England, will be astonished to learn, that an author thus pays a more exorbitant assessment than any other member of a liberal profession. The counsellor, the solicitor, the clergyman, the physician, the architect, and the general artist, are exempt from any similar impost; and although some of them pay certain fees for licenses, &c., yet even the highest of such sums do not amount to so much, nor are the most lucrative of employments amerced to the same extent.—So much in justification of the plan of publishing in the manner now adopted; and less the Editor could not say explanatory of his feelings, and of a case so peculiarly oppressive to literature.

The present work originated with the Artists whose names appear in the title-page; and who, from predilection for architectural antiquities, and from some experience in the execution of works illustrative of the ancient buildings in England, persuaded themselves that a series of Engravings, which should define and clearly exemplify the Christian Architecture of Normandy would be at once useful and popular. Influenced by corresponding feelings and

conviction, the writer of this Preface was induced to co-operate with his friends, and enter warmly and zealously into the plan. He wrote a prospectus, assisted in arranging and digesting the work, and advised with Mr. Pugin previous to his visits to Normandy. It was also his intention, when he first engaged in the work, to see and examine all the buildings delineated, and to write the accounts of them after careful examination.\* This intention was frustrated by illness, at the very time when he had prepared for a journey into Normandy. Thus disappointed, he wrote down particular instructions, and sent them, with letters of inquiry, to distinguished antiquaries in the province. Waiting for, and expecting answers, — anxious to render the history and description of each building and of every variety of architecture, original, accurate, and discriminating, he has delayed the publication, and even now has been impelled to hasten it through the press, without obtaining the answers and information he sought for, and consequently without satisfying himself in many parts of its execution.

It may be necessary to explain the reason of affixing the word *Editor* to the name of the writer of this Preface, — a thing so unusual to him, — for there are still many persons, even in England, who do not clearly discriminate the distinction between that and the word *Author*. According to the most correct interpretation, the latter applies strictly and exclusively to the writer of a book or literary essay; and Editor means the person who superintends, directs, and occasionally writes a part or parts of a miscellaneous publication, such as a newspaper, magazine, review, &c.: the Author, as Gibbon, Hume, Sir Walter Scott, &c., is the writer, the sole composer of a book, to which his name is attached: whilst the Editor, as Campbell, Lockhart, Barnes, &c., is the director, and partly the writer, of a periodical work, such as the New Monthly Magazine, the Quarterly Review, the Times: by the same rule, the writer of this Preface is Editor of the volume, and also Author of its principal contents. He likewise edited two former volumes of a corresponding class, entitled “*Specimens of Gothic Architecture*,” but in that instance did not insert his name in the title-page; nor was he at all desirous of announcing it, or taking the responsibility of the present publication. Averse as he always has been to anonymous writings, he deemed it most honourable to avow his name

\* This has always been his practice with the ARCHITECTURAL and CATHEDRAL ANTIQUITIES, in which works he has devoted much time to local investigations, and many hundreds of pounds in collecting materials and in travelling expenses.

on this occasion, and be at once amenable for defects as he is entitled to his fair portion of credit. He deems it merely justice to himself to make this explanation, which will also account for the origin and completion of the volume; and this he hopes will give the student in ancient architecture more satisfaction than it has afforded to himself. His views and wishes at the commencement were to investigate the history, and definitively characterise the ancient architecture of Normandy,—to ascertain and point out what is really indigenous and what is exotic,—to shew when and by whom its various changes of style were effected, and how these were progressively improved; to seek diligently and scrupulously to ascertain the origin of the pointed style, and to compare and contrast the correspondencies and varieties of the architecture of Normandy with the contemporary architecture of England. These points he considered to be desiderata in English literature, and these he had marked out to himself as objects for inquiry and for accomplishment. Thwarted in his wishes and intentions, he looks forward with anxiety to THE SOCIETY OF ANTIQUARIES OF NORMANDY for the accomplishment of this, or for something of the like nature; and from the Essays already published by that Society, and from the zeal and knowledge some of its enlightened members have evinced, he is persuaded that such a publication can be produced by them jointly, if not by any single member. To that Society the writer of this Preface tenders his best wishes and thanks, for the compliment they have paid him in making him an *Honorary Member*. To JOHN COLES, Esq., DAWSON TURNER, Esq., and Mr. S. TYMMS, he is also obliged for useful hints, and to the latter gentleman for some of the ensuing Essays.

Since writing the above, a new publication, in two volumes 4to., has made its appearance, from the pen of Mr. Joseph Woods, entitled, “*Letters of an Architect from France, Italy, and Greece;*” and, written by a man of science, of general knowledge, of discriminating habits of observation, it may be referred to with confidence, and read with pleasure by every person who is attached to the fine arts generally, or to architectural antiquities in particular.



INTRODUCTION:  
EMBRACING  
A BRIEF REVIEW OF THE CHARACTERISTICS  
OF  
CHRISTIAN ARCHITECTURE IN NORMANDY.

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FOR the purpose of obtaining a complete history and ample illustrations of the Architectural Antiquities of Normandy, it would be necessary to select various examples from all the different parts of the province. Almost every distinct department, as well as every building, presents some variations, either in the general design or subordinate architectural details; and although each of these may not be sufficient to mark a complete style or class, it constitutes a species which ought to be known and characterised, to complete the history of the genus. In the present work we are only enabled to offer some evidences towards this history; we can merely bring forward a few examples, faithfully and geometrically delineated, as authentic documents to aid the critical historian, or as materials for the professional architect; each of whom will know how to apply them. After what has been said by Dr. Ducarel of the varied classes and characters of the edifices of Normandy, the present volume will appear to be very meagre and imperfect. He states, that the province abounds with “magnificent palaces, stately castles, beautiful churches, and sumptuous mansions, together with a variety of monuments of almost every kind.”\*

The ensuing illustrations are chiefly of Church Architecture, and mostly belong to an early class of buildings. There are a few of a late or decorated style, called the *Burgundian* in the “Quarterly Review;” whilst some represent the domestic buildings dissimilar to any thing in England, and which

\* “Anglo-Norman Antiquities,” Preface, p. i.

are certainly of singular characteristic features. The truly Norman specimens will be examined with much interest by the English antiquary, who seeks to deduce from them evidences either to confirm his own theories respecting the disputed distinctions between Saxon and Norman architecture, or to confute the theories of others.

Of the lancet, or first pointed style, our illustrations are neither so numerous nor so select as could be wished; for the critical antiquary wants a mass of materials to exemplify and unfold the history of this *essential novelty and beauty* of architecture.\* The origin, and the progressive growth of the pointed style during nearly four centuries—its fanciful varieties and endless combinations—the latitude it gave to genius, and the numerous beauties of art and science which it has bequeathed to us, are so many claims on our curiosity and admiration. Whether it germinated in the East, in Italy, France, Normandy, Germany, or Britain, is a point not likely to be easily settled; nor is it worthy of jealous or envious contention. It more behoves the historian of art to ascertain where and when it was systematised,—by whom and in what building the pointed style was employed throughout all the parts and members of the edifice. The adoption of an arch with a pointed apex, as at Malmsbury, in St. John's Church, Devizes, in Buildwas Abbey,† &c., does not prove that the architects were familiar with, or had introduced it as a member of an established style, but merely as a new feature in the formation of an opening in the wall, and adapted to the particular proportion of the edifice.‡ The lateral columns, the walls, the mouldings, continued nearly as before; and even the triforium openings, and windows of

\* Mons. *Caumont* contends, that the circular style was generally abandoned towards the end of the first half of the twelfth century, about 1140, and the pointed adopted. "Every thing of the romance style disappeared, and the Gothic fashion was exclusively adopted." Our learned antiquary, however, qualifies this opinion, in a note, by saying, "the pointed style had existed at Coutances, Mortain, Seez, and Fecamp, ever since the 11th century; but there are exceptions to the general rule; and Fecamp, for instance, is extremely heavy." I must venture to differ with Mons. *Caumont* respecting the Gothic fashion being *exclusively* adopted at the middle of the 12th century; for we continually find the first pointed blended with the circular style in arches, mouldings, ornaments, &c., in England, and I am persuaded the same prevails in Normandy. See the upper parts of the towers at Bayeux Cathedral, the east end of Canterbury Cathedral, &c.

† See "The Architectural Antiquities of Great Britain," where these buildings are represented and described.

‡ In the east end of Canterbury Cathedral it was judiciously made to suit the proportion of the intercolumns; at St. John's Church, Devizes, from the difference in the width of the tower at its two sides, one being much wider than the other, and yet the heights of the arches range together.

the ailes, as at Malmsbury and at Buildwas, were finished with semicircular heads. In the apsis end of Canterbury Cathedral we recognise the pointed system, or style, introduced, not merely in the open arches between the centre and ailes, but in the slender shaft, with its capital and base, in the window, the buttress, groining of the roof, &c. The circular arch was not then wholly abolished, nor were its analogous mouldings and details. The date of this part of the building is fortunately well authenticated (1176); and we have also very satisfactory evidence of successive and progressive improvements in the same style through the reigns of kings Richard I., John, and Henry III., in the cathedrals of York, Wells, Rochester, Salisbury, &c. Were our information as authentic and conclusive respecting the dates of the churches in Normandy and France, we should write with more fulness and confidence on the subject; and should be able to decide the controversy which the late Mr. Whittington commenced in 1809, and which was warmly, and also successfully, opposed by the late Rev. Dr. Milner and other authors.\* The Germans, the French, and the Normans, have revived the discussion, and separately contend for the honour of the invention, as originating in the country of each writer. On this, as on most subjects of controversy, each person contends for victory—for the establishment of a favourite hypothesis—and hazards peremptory conclusions, without waiting for sufficient evidence. It is granted, that truths and facts are generally elicited in such literary contests, and that rational deduction is ultimately established. Even at the present time, I apprehend, we have not sufficient data to decide the question of the origin and establishment of the pointed style, or to define the positive coincidences and dissimilarities between the Saxon and Norman.

“It is in Normandy that the first pages of the architectural annals of this island (England) must be read. According to our most judicious antiquaries, no one structure, scarcely any one fragment, in Great Britain, is now in existence that can be referred with *certainty* to the Saxon era. Neither can we quote any architectural examples in Normandy of an earlier period than the eleventh century; at least if we wish to guide ourselves in our researches with any degree of satisfactory evidence or conjecture. The duchy of Normandy does not possess the monuments of Neustria.†

\* See “Treatise on Ecclesiastical Architecture in England during the Middle Ages,” by Dr. Milner, 8vo. 1811; and *Gentleman’s Magazine*, 1809-10.

† Before the Norwegians, under Rollo, took possession of the north-western territory of France, at the commencement of the tenth century, it was called *Neustria*.

The fury of the north-men destroyed all the memorials both of Roman magnificence and of Christian piety, by which the province had been adorned, when they wrested it from the Carlovingian empire. Nought remained but scathed and mouldering walls, and these were afterwards lost in the edifices raised by the piety of the converted subjects of Rollo. A few insignificant remains—a tomb at *Lisieux*, a crypt at *Rouen*, a chapel at *Jumieges*, which probably ought to be dated before the Norwegian conquest, are of little moment in a general view of the subject, and do not connect themselves in the general series of specimens. It is useless to descant on relics of more dubious antiquity, which receive their date from untenable opinions; for the Norman archæologists, like our own, have often wrongly imagined that old age and ugliness must necessarily be synonymous. Thus, the Abbey Church of *St. Lo*, on account of its clumsy sculpture, has been considered as a temple of Isis, a deity who in France appears to claim all antiquarian estrays; and the church of *Bernieres* is sometimes attributed by the Norman antiquaries to the old inhabitants of the ‘Saxon shore,’ though the marguilliers of the parish, with most reason, are satisfied that it owes its origin to Duke William.”

“The principal features of the Norman style are sufficiently familiar. Originating with the attempts which were successfully made to adapt the architecture of Rome to the uses of a Christian community, the order of which the Norman is merely a modification, acknowledges, in all its varieties, the parent stock from which it sprang. Mr. Gunn proposes to distinguish this style by the name of the *Romanesque*.\*

“The Norman style being marked by some minor peculiarities which seem to distinguish it from the coeval modes of architecture used on the Continent, it might be the subject of conjecture whether the Norman buildings vary from their prototypes in consequence of any vestiges or reminiscences of the rude art of the first Norwegian settlers. Sacred structures were built in Scandinavia by the Heathens. The flinty remains of the sacellum adjoining the Cathedral Church of *Upsala*, which is thought to have been dedicated to the sanguinary worship of the ‘King of men,’ are perforated by round Roman arches. Peringskiöld has given a representation of this edifice; but if any body chooses to dispute its original destination, we shall not be inclined to fight very strenuously for the authenticity of Odin’s Temple. We are not

\* “An Inquiry into the Origin and Influence of Gothic Architecture.” By William Gunn, B.D. 8vo. London, 1819.

in the number of those who swear implicitly by the books of northern archæologists, who are usually fattened by erudition, at the expense of common sense and judgment.

“ The discrepancies between the Norman buildings and others of equal date in other parts of France, arise partly from the inferior skill of the stone-cutter, and partly from the influence of that inventive faculty, without which no architect can enjoy any pleasurable feelings in following his profession, though it is as often hurtful as useful. This same faculty is sometimes called by civil names, sometimes by harsh ones,—taste or barbarity—fancy or whim—talent or caprice—appellations bestowed righteously by the judgment, or wrongfully by the prejudices or passions, of the observer.”\*

To these preliminary remarks let us add a concise review of the rise and progress of that class of architecture, which constitutes the chief features of the buildings illustrated in the annexed engravings.

*Architecture* derives its origin from the wants of man. The simplest principle is that of uprights and horizontals; but when the human mind expanded—when men became more sensible of their immediate requisites, and assumed a superiority above their dependants, their edifices presented a different appearance, and approximated towards elegance. An increased knowledge of mechanics led architects to the more durable and harmonious construction of their buildings, and accordingly gave rise to the semi-circular arch and cylindrical column, which, possessing so many beauties over the massy, square, or many-angled piers, became necessarily more admired, as serving for ornament as well as use. These columns are said to have reached their highest state of perfection in Greece, exhibiting proportions which blended lightness with strength, and grandeur with simplicity. In Rome, the rival country both in arts and arms, the columns were far inferior in beautiful symmetry or tasteful ornament; but the arch, generally considered to have been unknown in Greece, may be estimated as peculiarly the property of the architecture of the Romans.

The incursions of the northern nations, a rude and uncultivated race of men, delighting only in predatory pursuits, tended greatly to the annihilation of the beautiful works of the Romans, though, at the same time, they assisted in extending the principles of the science; for, being ignorant

\* “ Quarterly Review,” June 1821.

themselves, they were surprised at the magnitude and beauty of what they beheld, and felt the desire of transplanting them into their own countries. Thence did they arrive at a knowledge—very imperfect, it is true—of the science of architecture; and the forms which they had observed were carried by them into all their colonies. The Normans followed them in parts of Gaul, and the Saxons in Britain; but whilst the former were arriving at a greater degree of perfection, on account of their nearer contiguity to the ancient seat of the arts, the latter made but little or no progressive improvement.

Religion has been invariably considered the most influential power of a nation: it is, therefore, to the edifices appropriated to the observance of its ordinances that we must look for specimens of the skill and taste of a people. The earliest churches, both in Normandy and in Britain, were extremely simple in their plan, scarcely differing from the basilicæ, or courts of justice, belonging to all the great cities of the Roman empire, many of which were, on the introduction of the religion of the Cross, converted into Christian churches, by order of the Emperor Constantine. These basilicæ had their porticoes within the building—in that respect differing from the temples, which had them without, and consequently exposed to the weather,—and the end porticoes, in their width, were confined to the dimensions of the centre or oblong square of the building. The principal entrance was at one end, and the other was generally terminated in a semi-circular form. In this plan are observable all the features of the early or primeval Christian churches. In the body of the basilica we distinctly trace the nave and ailes, in the chief entrance we recognise our west end, and in the termination our semi-circular apsis.

In those places where the Romans had established themselves, and erected houses or temples, we find that their peculiar brick\* was made use of, and specimens of these may now be seen in the crypt of the church of St. Gervais at Rouen, which some consider to be altogether of Roman workmanship. The masonic construction was also imitated. The masonry of the walls at *Vindomi* (Silchester), *Verulamium* (St. Alban's), and *Camaldodunum* (Colchester)—stations established by the Romans, appear to have been

\* It was far from being uncommon to find the edifices of that people mutilated and destroyed to furnish materials for new buildings;—metals were melted down, marbles were torn away, capitals and bases separated from their shafts and entablatures, &c. And this is not a subject of wonder, when we find that the senate of Rome had set the example, by plundering the ancient buildings for the decoration of the Triumphal Arch of Constantine.



disposed in a zig-zag or herring-bone direction: and similar walls occur in the Norman churches of Anisy, Perriers, St. Matthieu, St. Croix at St. Lo, and St. Hildebert at Gournai. Others of the like kind are to be found in England, in the castles of Colchester, Corfe, Tamworth, &c. M. de Caumont, a French antiquary, speaking of the works of the Romans, says, that when they employed flat or rough stones they arranged them diagonally, and sloped in each alternate tier to the right and left; but when they made use of cut stones they laid them horizontally; and we may remark, that the latter were small, and nearly of the same size. We also observe that the stones are sometimes disposed so as to resemble a chess-board; as at Ver, Mouen, Abbaye aux Dames; in the tower of Steyning Church, Sussex, &c.

The extreme solidity of the materials, and the almost total absence of ornament, induce us to believe that the only aim of the architects was to erect edifices that should last for many ages; as at the church of Léry, near Pont de l'Arche, the interior of which is remarkable for those qualities.\* They also appear to have been fearful of weakening the lateral walls by piercing them for windows of any considerable dimensions, as we find the latter are but few, and those only narrow openings, of an oblong form. Their apses were also plain, as we may judge from the semi-circular terminations of the church of Querqueville, near Cherbourg; and the apertures which were caused by the scaffolding were left, as appears throughout the whole of the body of Anisy Church, where, it is very remarkable, they are edged with freestone. The inconveniences consequent upon the narrow single-light openings must have compelled succeeding architects to provide for more light. Accordingly we notice, that the windows, from being narrow at the opening, expanded in width through the whole thickness of the wall, and formed a comparatively wide embrasure in the interior. Normandy presents many specimens of the long and narrow semi-circular-headed windows—resembling in size the lancet ones of the pointed style—in the

\* A double row of pillars and arches separate the body of the church into three parts of unequal width, and another arch of greater span divides it from the chancel. The arches are in every instance devoid of mouldings, the capitals altogether without ornamental sculpture of any description, and the pillars without bases — [a peculiarity confined to the ancient Grecian Doric, in classic architecture.] Indeed, the pillars are nothing more than rounded piers; and they are not less remarkable for their proportions than for their simplicity, their diameter being equal to full two-thirds of their height. These are in windows in the nave; but a series of statues adorn each side, resting on brackets between the arches. — *Cotman, Arch. Antiq. of Normandy*, vol. i. pl. xlvi.

short square tower of St. Michael's Church, Vaucelles; and the examples are numerous of long cylindrical columns at small intervals, with small semi-circular arches, and low massy cylinders supporting wider arches.

About the latter part of the ninth, or the commencement of the tenth century,\* it is highly probable that the use of bells gave occasion to the first and most considerable alteration that was made in the general plan of our churches, by the necessity it induced of having strong and high-raised *towers* for their reception. These from being necessary soon became ornamental, and a lofty and light form was given to them, which was calculated to inspire those sentiments of awe which usually accompany admiration and surprise. To make them harmonise with the other parts, it was necessary to give more height to the whole edifice; and again, to establish a just proportion between the height and length, they deemed it requisite to build their churches on a larger scale than before. About the same period the churches first began to be built in the form of a cross, a plan materially tending to heighten the general effect of the whole edifice, and which continued through the era in which the pointed style occurs. The western entrances, with their towers, were usually plain during the tenth century, and the latter were seldom carried much above the apex of the roof of the nave.

In the eleventh century a new and most interesting era in the history of architecture commenced, for in it the Norman style may be said to have attained nearly its pinnacle of grandeur: it will therefore deserve our serious and minute investigation. The plan of the churches differed but little from those of the preceding century, being that of a cross, with the transepts extending north and south, and the east end marked by the semi-circular-ending, or apsis. The principal entrance was at the west end of the nave, and a tower was usually raised on each side of it, to coincide with, and terminate the ailes. Another tower was frequently placed at the intersection of the cross, where it added to the solidity by pressing on the centre, against which the walls and arches abutted. The form of the towers was square, and they were pierced by semi-circular arches, more or

\* I am aware that M. Caumont, in his *Essay on the Religious Architecture of Normandy*, adduces a passage from Anastas. Biblioth. in Vitâ Steph. III., proving the erection of a tower in the *eighth* century by that pope to the church of St. Peter, to contain bells; but it was not till the period assigned above that the use of towers became indispensable, from the size of the bells. Mr. Whitaker, in his "*Ancient Cathedral of Cornwall*," vol. ii. 152; and Mr. Faulkner, in his "*History of Kensington*," have entered into ample dissertations on the origin and history of towers, bells, &c.

less narrow, and variously distributed, sometimes duplicated, at others intersected; and again with two smaller arches within a larger one. Those of the church of St. Nicholas, at Caen, appear perfectly plain, with narrow single lights, and flat buttresses, like pilasters. The buttresses present the same appearance at the church of Fontaine le Henri; and they sometimes occur flanked by cylindrical columns. Cylindrical buttresses are occasionally observed. At the church of Cheux, on the north side of the east end, is one; and on the southern side of the round tower\* of Tancerville, one runs nearly to the top of the first story. These towers were joined to the edifice, and the most ancient are, as before stated, low, whilst the pyramids surmounting them are flat, as at Ver. About the latter part of this century, during the reign of our William the First, the towers became larger in their square, more lofty, and had a proportionate degree of enrichment, being completely adorned on each side with two or three ranges, one above another, of small arcades,† of narrow depth, and sometimes interlacing each other, to the number of twenty. This produces an agreeable effect, from affording relief to the heaviness of a building.

The western entrances were, in the commencement of the eleventh century, very plain, with the exception of the principal door-ways—sometimes three, but more generally one—the archivolts of which were charged with numerous ornaments, proportioned to the splendour of the building, and to the imagination of the architect. The church of St. George's de Bocheville, “the most genuine and the most magnificent specimen of the circular style in Upper Normandy,” built by Ralph de Tancerville, chamberlain to William the First, has a door-way divided into as many as five mouldings, all highly wrought, and presenting almost every pattern commonly found in such parts of Norman buildings. According to Mr. D. Turner, Normandy does not contain a richer arch than this; but in England numbers are to be found, even in obscure parish-churches, which are equal, if not superior.‡ At Bieville and Perriers there are square-headed door-ways, the transoms of which are

\* The round towers are more properly the productions of a century later. There is one at St. Ouen, Rouen, built by Abbot William Balot in 1126.

† Similar decorations are observable on the exterior of the body of the church. Than Church has the number of twenty-nine arches, every sixth of which, from the westward, is narrower than the rest, and pierced with a window. The surface of the blank ones is cut into squares, which are alternately depressed. Examples occur at the abbey churches of Tewkesbury and St. Alban's, &c.

‡ At Iffley, Tutbury, Ely, Malmsbury, &c.

cut into the shape of pediments, surmounted by semi-circular arches. That at Bieville is surrounded by only a single, flat, and plain moulding; whilst Perriers displays some pleasing decorations. We frequently find, where we see a square-headed door-way under an arch, that the intermediate space between the arch and the door is filled with bas-reliefs, rudely carved, as at Marigny and Colville, in the district of Bayeux; Urville, in the department of La Manche; and Bully and Cambe, in the district of Caen. Sometimes, but the examples are very rare, we see arched doors without columns—though the early windows are commonly so—and adorned with ornaments the whole height.\* At Frenouville, Busly, Plessis-Grimoult, is a kind of door-way, which, according to M. de Caumont, has round the arches one or more rows of stone, generally cut in the form of a wedge, and arranged so as to be jointed one within the other. These are commonly decorated by a profusion of delicately sculptured stars, frequently with undulating points. Specimens of similar work may be seen in the churches of the pointed style, and in the monuments of the thirteenth and fourteenth centuries.

The walls, from the western towers to the transept, produce a parallelogram in plan, which is divided by porticoes, or, more properly speaking, arches, into three unequal compartments, the nave and two ailes. The columns, or piers, and the semi-circular arches producing these divisions, are more or less ornamented, according to the antiquity of the edifice, and the importance of the building. At Than Church the terminating arches of the nave are larger than the intermediate ones: at the abbey church of Jumieges they alternately spring from round pillars and from square piers, with semi-cylindrical columns affixed to each of their sides; and at Pavilly they are supported by clustered columns, with unadorned capitals and enormous hexagonal bases. Sometimes we observe duplicated columns, that is, two isolated columns rising from one base, and crowned by one capital, as at the Abbaye aux Dames, Canterbury, &c. The columns of the era of which we are treating, had no fixed proportions, being either heavy and short, or very tall and light, and some rising to a considerable height: they are all of equal thickness from top to bottom, and in general have a sort of plinth for a base, sometimes only a few inches high, and at others one or two feet: but this was varied in

\* The inner archivolt of the western entrance at Foullebec is carved into flower-work, whilst the outer moulding has the plain embattled fret of considerable size, and some grotesque carving, besides two sculptural pieces, representing the lamb and flag, and a man on an ass—probably our Saviour riding through Jerusalem.

different ages. The base is sometimes composed of a plinth and a torus; and in one or two instances may be seen a near approximation to the attic base.

The capitals of the columns appear to be extremely rude imitations of the various orders of classic and even Egyptian architecture.\* The most ancient are miserably executed Tuscan and Doric, grotesquely carved; but the Corinthian and Composite are the most commonly imitated: the rarest is that of the Ionic. The church of St. George's de Bocherville has a pleasing variety of specimens; for we there find the receding abacus and richly sculptured foliage of the Corinthian; and the palm leaves and bell-shape of the Egyptian, as well as a mixture of grotesque. In the church of the Holy Trinity, at Caen, the capitals are ornamented with rams' heads, the horns of which form the volutes, curling out from beneath the abacus. This specimen is the more curious, as it serves to shew what our ancestors conceived to be the origin of the volute in the Ionic order; an origin certainly more plausible, though less honourable, than deriving it from the curls which so beautifully adorn the heads of the fair sex. From the rich display of diversified capitals to be found at St. George's de Bocherville, St. Hildebert at Gournay, &c., we are enabled to form some idea of the extent to which the caprice and imagination of the architects led them. Some of these represent gryphons, lacs d'amour, grotesque heads, or monsters with their heads turned behind them, and biting their tails, some of which are cloven towards the end. Besides the chimeras, serpents, dragons, and all the inexplicable creations of the imaginative fancy, we discern some allegorical figures and subjects from religious history, the most esteemed of all adorned capitals. The arches springing from these columns have sometimes very enriched archivolts. As the *mouldings* which serve to decorate them are similar to those employed in the arches of the western and other entrances, and in the enriched windows, we have thrown into a note a list of many of them, with references to the churches where they are to be met with.†

\* The capitals of the columns remaining at St. Sanson, we are informed by Mr. Joseph Woods, resemble those of the Temple of Bacchus at Teos.

† The most common ornament is that of the *chevron*, or *zig-zag*, which seems to have been the earliest used, and latest abandoned. When there are many rows of them, they are called, according to the numbers, double, triple, quadruple *zig-zags*, &c. A specimen of the *chevron*, disposed in a triple row, occurs at the church of St. Giles, at Evreux, now used as a stable. Their angles are more or less acute; and sometimes we see two rows of *zig-zags* with the angles opposite one another. This is called

Above the arches, between the nave and ailes, usually runs a string-course, separating the lower arches from those of the next story, called the triforium, the arches of which are sometimes of nearly the same width as those below, though less in height, as at the abbey church of Jumieges, where they are devoid of either archivolts or mouldings. They seldom or ever were pierced with windows, but generally formed a kind of communication with the tower and roof of the edifice. They are subject to all the varieties which distinguish the Norman arches, as well in distribution as in plan and decoration. Above the triforium was a range of windows called the clerestory, which are in general devoid of pillars, are unadorned, and narrower externally than they are within.

The choir and sacarium usually terminate with a semi-circular apsis; but instances occur, as at Fontaine le Henri, and at Than, of square east ends. The churches of the Holy Trinity, and of St. Nicholas at Caen, and at Cheux, may be considered as good specimens of the general features of the exterior of these apses, being divided by slender cylindrical pillars into several compartments, and by string-courses into three stories, the basement one occupied by a range of small arcades, the heads of which are hewn out of a single stone, and the others pierced by windows, variously diversified; the whole terminated by roofs of very high pitch: the *corbel tables*\* are gro-

by M. de Caumont the *zig-zag counter zig-zag*. A specimen may be seen in Bayeux Cathedral. The *embattled fret* is formed by a single round moulding, traversing the face of the arch, making its returns, and crossing at right angles, so forming the intermediate spaces into squares, alternately open above and below. In England we frequently observe a *triangular fret*, where the same kind of moulding at every return forms the side of an equilateral triangle, and encloses the intermediate space in that figure. *Billets* resemble a cylindrical piece of wood, sawed into many pieces of equal length. The *Nail-head* resembles the heads of great nails, driven in at regular distances. This is so rare an ornament for the string-course in Normandy, that Mr. Cotman recollects no other instance of it than in the church of Léry, near Pont de l'Arche. The *hatched moulding* appears to have its origin from the circumstance of the workmen making indents in the mortar with their trowels, and is accordingly a very general ornament of the string-course. *Nebules*, or undulating lines. Of the *dog-tooth* a specimen exists at the church of St. George's de Bocheville. *Cable*, or twisted mouldings. A line of *quatrefoils* may be seen at the church of St. Giles, at Evreux. This ornament, so exceedingly common in the pointed style, is said to be met with on this one Norman building only. Birds' heads and beaks were sometimes placed round the arches; and a great variety of foliage, besides many indescribable combinations, likewise appear.

\* This species of ornament was derived originally from the jutting out, or projection of the joists of the roof underneath the cornice or eaves. To remedy their unsightly appearance, they were carved and ornamented with a great variety of patterns, as heads of monsters, gryphons, birds, &c.



tesquely sculptured. The choir of Cheux is remarkable for being wider than the nave. The portion east of the tower is of three distinct parts, unequal in size, the central being the narrowest, but all of the same height, and each lateral one exactly equalling in its width the length of the transept to which it is attached; and thus, also, the choir and transepts collectively form nearly a square, except, that to the end of the middle compartment is attached a semi-circular apsis.

From the north and south sides of the choir project the transepts, producing the cruciform appearance of the plan. The general features of these transverse chapels (for it was not unusual to dedicate them to some saint), accorded with the style of the nave, when of the same era; but at the abbey churches of Fécamp, St. Stephen, at Caen, and Cérisy, in the cathedral of Séez, and at St. George's de Bocherville, the transepts are separated by screens, by means of which Mr. Cotman considers that the architects intended that the aisle of the nave should receive apparent length, from the columns which form the screen ranging in a line with the outer walls of the aisles. To the eastern end of the transepts it was customary to affix small semi-circular chapels, as at St. Nicholas, at Caen, St. Taurinus, at Evreux, in Normandy, and at Canterbury, Norwich, Westminster, Romsey, &c. in England.

The circular style, which, as we have seen, reached its eminence during the eleventh century, was in the succeeding one to give place to another species of architecture, more appropriately adapted to the celebration of religious rites. But this was neither simultaneous nor uniform, and was not effected without a struggle; for we frequently observe, that in the buildings of the beginning of the twelfth century the two styles are variously intermixed, as at Bayeux Cathedral, &c. &c. There, if we refer to the Plates of that interesting edifice, we shall observe the enriched specimens of the circular mingling themselves with those of the pointed styles. To endeavour to ascertain the precise origin of the pointed order of architecture—to weigh duly, and examine critically, the numerous theories which have been already adduced,—and to point out their absurdities and inconsistencies, would require more space than can be allotted

The most ancient are highly projecting, and are surmounted by a heavy flat cornice, and others of subsequent date support small arcades. The cornice over the corbels is often adorned with zig-zags, billets, &c. At first, like the corbels, they projected considerably, but gradually diminishing, they were superseded by the light parapets of the pointed style.

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in this essay.\* In the end of the north transept of Graville Church we perceive two semi-circular arches interlaced; by removing the upper arcs of which we produce three perfect specimens of early pointed, or lancet-headed arches. Numerous other examples may be found, as well in England as in Normandy.

When the pointed arch began to be introduced, we frequently find that the ornaments which had been used to decorate the archivolts of the semi-circular arches were retained and applied to the new ones; as we perceive at the abbey church of Jumieges, where are frets, cables, clustered columns, ornamented capitals, pointed arches, &c. Another species of the intermixture of styles appears at the west end of St. Peter's Church at Lisieux, where are windows composed of two small pointed arches resting on a cylindrical column, in the centre, and enclosed by a larger arch resting on clustered columns with Norman sculptured capitals. At the beginning of the thirteenth

\* In our endeavours to methodise the history of the pointed, or Gothic specimens of Normandy, we encounter more difficulties than we should in a similar essay on the buildings of our own country; for in the former province, and in France generally, this style does not exhibit that regular gradation which is to be found in England, where, to use the language of the Quarterly Reviewer, June 1821, p. 134, "we can place the simple arches of Salisbury at the extremity of the vista, and terminate it by the gorgeous turrets of the sepulchral chapel of Henry VII." But a careful examination of the existing remains and specimens will enable us to furnish something like accurate data for the antiquarian architect. The same acute critic remarks,—“If we take a general view of the best French styles, it will be seen that the French free-mason arranged his plan with a more comprehensive feeling of architectural design and unity. The elevation is well based, and stands gracefully and firmly; the cathedral rises in the boldest and most commanding masses; the western front of York could be placed beneath the roofs of the choir of Beauvais or Amiens. It is not, however, by magnitude alone that the French architects produced a powerful effect. The various features are produced by powerful management of light and shade, and by judicious arrangement and proportion; the porches stand back; the buttresses advance; the masses are broad, fresh, and distinct. All the divisions and openings are narrower, loftier, more graceful, more pyramidical, than amongst us; they guide the sight upwards to the high-pitched roof, which, rising from the entraced parapet, is itself crowned with the serrated ranges of fleur-de-lis, setting themselves off against the sky. The free tracery of the French buildings is seen no where in England, except in the choir of York, and there on a very meagre scale; and their flagree tower, such as that of St. Ouen, has no counterparts in England.” Enthusiastically as this is written, and hazardous as are the statements, there is, nevertheless, some truth and justice in the observations. But no impartial critic can yield the palm of general beauty and harmony of effect to the productions of the continental school. The pyramidical form, admired in the extract just quoted, being carried to too great an excess, and not being relieved by such a display of delicate ornaments as we are accustomed to admire in those of our own country, may be regarded rather as a defect than a beauty.

century the circular arch and cylindrical column seem wholly to have been dis-used, and the pointed arch and slender pillars substituted in their room. These were clustered, and consisted of a larger one in the centre, with others either wholly detached or separated in the shafts, and joined in the capitals and bases. They were variously adorned with sculpture.\* The Vaultings in the early pointed style were generally made of chalk, or soft stone, for lightness; but the arches and principal ribs were formed of more durable materials. In the earliest specimens of vaulting we find them high-pitched, between arches and cross-springers only, without any further decorations: but they soon became more ornamental, rising from imposts with more springers, and spreading to the middle of the vaulting, where they were enriched at their intersections with carved orbs, foliage, and highly decorated bosses. The greatest distinguishing marks of all eras are the Windows. In this we observe them long, narrow, sharp-pointed, and decorated on the inside and outside with small shafts: the order and disposition of the windows varied in some measure according to the number of stories of which the building consisted. In one of three stories, the uppermost had commonly three windows within the compass of each severy, the centre one being higher than those on each side; the middle tier or story had two within the same space; and the lowest only one window, usually divided by a pillar or rather mullion, and often ornamented on the top with a trefoil, single rose, or some such simple decoration. The Walls were less in thickness than in the former style, but were strengthened by bolder buttresses, which terminated in pinnacles adorned with crockets, and finished with a handsome flower of four petals, called a finial. Respecting the origin of *Crockets*, Mr. D. Turner, with great plausibility, imagines that he has discovered it in the roof of the tower of Than Church, which is of stone, with the angles faced by “slender cylindrical columns, terminating in *little hooks beneath which the pillars are banded to the part adjoining.*” This kind of termination is considered unique, and appears to account for the origin of this beautifully characteristic ornament of the pointed style.

The general feature of the architecture of this early era is simplicity; but when ornaments were introduced, they were usually bold and well-executed—especially the foliated capitals of pillars, and the scrolls of foliage with which the spandrels of the arches were sometimes filled. Towards the

\* Some of the clustered columns are annulated, that is, fixed, or tied together in the middle by rings, as at Bayeux, St. Stephen's, at Caen, &c. and in Westminster Abbey Church, Salisbury Cathedral, the Temple Church, &c. in our own country.

latter end of this century the pillars became more solid, the lights of the windows were enlarged, and the slender detached shafts in a great measure laid aside. The four-sided pyramid, which usually terminated the towers during the continuance of the circular style, was superseded by the octagonal spire, the base of which was relieved, and its beauty heightened, by the introduction of richly decorated pinnacles at each of the angles of the cornice of such towers.

The church of *St. Ouen*, at Rouen, affords a most pleasing and perfect specimen of the more decorated style, which prevailed in the fourteenth century. By examining the Plates of this edifice, we shall perceive flying buttresses end in richly crocketed pinnacles, supported by shafts of unusual height. The triple tiers of windows seem to have superseded the solid wall-work of the building. The vaulting is more decorated than before: the principal ribs arising from their imposts, being spread over the inner face of the arch, run into a kind of tracery, or rather with transoms, divided the roof into various angular compartments, and were usually ornamented at the intersections with gilded orbs, carved heads, figures, and other sculptured work. The columns retained something of the general form already described, that is, an assemblage of small pillars or shafts; but these decorations were now not detached or separated from the body of the column, or pier, but made part of it; and being closely united and wrought up together, formed one entire, firm, slender, and elegant column. The *windows* were now greatly enlarged, and divided into several lights by stone mullions, running into various ramifications above, and dividing the head into numerous compartments of different forms, as leaves, open flowers, and other fanciful shapes; and more particularly the great eastern and western windows (which became fashionable about this time) took up nearly the whole breadth of the nave, and were carried up almost as high as the vaulting; and being set off with stained glass, of vivid colours, had a solemn and imposing appearance. Large *circular windows*, sometimes known by the name of rose-windows and marigold-windows, prevail in the Norman and French churches of the pointed style. Few among the cathedrals or conventual churches in France are without them; but in England the specimens are indeed very few. In the church of *St. Ouen* these windows are more than commonly beautiful. That in the west front is fully delineated in the annexed engravings; whilst another, in the northern transept, is almost as rich. Others in the cathedral church of Rouen are still more elaborate in tracery.

The arches of door-ways, of monuments, &c. were often very richly ornamented with foliage, or crockets, on the sides, and the pinnacles were enriched in the same manner. This elegant and peculiar ornament retained its use through the whole prevalence of the pointed style. In the early part of the fourteenth century the arches were also frequently adorned with rows of rose-buds in the hollow mouldings.

A parapet of open quatrefoils runs round the ailes and body of the church of St. Ouen; and the centre tower, which is almost wholly composed of open arches and tracery, terminates, like the south tower of the cathedral, with an octangular crown of fleurs-de-lis. This armorial symbol of France, which in itself is a form of great beauty, was often introduced by the French architects of the middle ages amongst the ornaments of their edifices. It pleases the eye by its grace, and satisfies the mind by its appropriate and natural locality.

The same style and manner of building prevailed during the early half of the fifteenth century, when it was succeeded by a more florid species of architecture, which may be said to have superseded the genuine pointed style. The form of the arches became more and more obtuse, till at last they were in some cases almost flat: the ribs of the vaulting, which were very large, were divided into an infinite variety of parts, issuing from their imposts, and enriched with a profusion of sculpture, and with clusters of pendant ornaments. In this century, and in the beginning of the following, the bosses of the groined roofs were wrought into filagree, the work extending over the intersection of the groins, which are seen through its reticulation. The side walls were also very frequently covered with abundance of rich tracery, giving them the appearance of embroidery. The heads of the windows, instead of being divided into various forms, as in the preceding century, were filled with a great number of small compartments with trefoil heads, separated by perpendicular mullions, all richly ornamented with tracery; and the jambs were formed into niches or tabernacles, with enriched canopies, the soffites of which are minutely adorned with filagree work. The large windows were usually divided by two bold mullions into three parts, which were again subdivided into smaller compartments. Indeed, the architecture of this century lost all its religious grandeur and sublime solemnity; but what it lost in that respect, it gained in exuberance of ornament. Every part of the edifice, however minute, was loaded with delicate mouldings: although we may admire the fancy displayed in frittering a

building into such toyish decoration, we cannot but regret the extinction of that pleasing simplicity, which is in accordance with good taste.

Of the churches at *Coutances*, *Lisieux*, *Séez*, and others, in which the early pointed style prevails in its genuine simplicity, combining with lofty and elegant characteristics, we are unable to offer the antiquarian architect any engraved examples. He will find, however, some interesting illustrations of parts of all these edifices in Mr. Cotman's valuable work, as well as judicious essays on the ages and styles of each. "The church of *Séez*," says Mr. Turner, "may be compared in its architecture with those of *Coutances* and *Lisieux*: they are unlike, indeed, but by no means different. Severe simplicity characterises *Lisieux*: *Coutances* is distinguished by elegance, abounding in decoration: *Séez*, at the same time that it unites the excellencies of both, can rival neither in those which are peculiarly its own. In the interior it exhibits a series of noble lofty arches: below, the moresque ornament, like those at *Bayeux* and *Coutances*, in the spandrels; the double lancet arches of the triforium placed in triplets; and the larger pointed arches above, arranged two or three together, and increased with arches of the Norman form, though not of the Norman style."\*

In the middle of the fifteenth century, and at the commencement of the following, an admixture of the Italian styles with that of the florid produced an inconsistent and inharmonious species of building, which Mr. Dawson Turner has designated by the appellation of the Burgundian.† This almost distinctive species of architecture seems to have been wholly employed in domestic buildings. Specimens must therefore be sought for among that class of edifices; and we accordingly find some very fine illustrations in the mansion of *Château Fontaine le Henri*, in the *Palais de Justice*, and in a house in the *Place de la Pucelle*, at Rouen. The latter is the richest specimen, being entirely divided into compartments by slender and lengthened buttresses and pillars. The intervening spaces are filled with basso-relievos, some of which are rich and fanciful, and represent the labours of the field and of the vineyard. Here is a series of bas-reliefs, executed in marble tablets, displaying the royal interview in the

\* Architectural Antiquities of Normandy, vol. ii. p. 125.

† So called because supposed to have originated in the dominions of Philip the Good. No distinct example of it can be dated anterior to his reign, and buildings bearing its characteristics are found in all the States which were united under his authority. Its peculiar features are also displayed in Philip's palace, at Dijon.



*Champ du Drap d'Or.* The windows are in general square-headed, and divided into four parts by a perpendicular stone mullion and a transom, and are decorated with a series of plain mouldings, extending round all the four sides, and giving them the appearance of being in pannel. Where pointed, (generally in the upper stories,) they are particularly rich, being finished with angular pediments supported by buttresses, terminating in pinnacles highly crocketed, and surmounted by bold finials. The heads are commonly occupied by armorial bearings, and a range of foliage runs in the cavetto of the arch.

Thus we have endeavoured to trace the progress of architecture from its infancy to perfection, and from perfection to a species of enervated second childhood. With the gradual decline of the massy Norman, rose the beautiful pointed style, a description of architecture less understood by the French than by the English antiquaries, and of which Normandy presents some good specimens, though far inferior in the taste and execution of the detail.\* We have seen the elegant assemblage of ornaments which the pointed style displayed in its height of grandeur; and we have had to contemplate, though not without feelings of deep regret and mortification, its barbaric fall into that inharmonious, disagreeable jumble of styles and orders which began to prevail, and to control the public taste, in the sixteenth century. Happy indeed was it for the credit of the country, for the fame of its artists, when the Italian architecture was introduced with greater perfection, was released from the shackles of a debased taste, and allowed to claim its meed of praise. In the present day, though it is painful to observe the general want of refined taste, as well in England as on the Continent, it is gratifying to find, that the science of architecture, the noblest and the most elegant study that can engage the attention of the patricians of a

\* A few portions of some English buildings resemble others in France—Canterbury choir, for instance; but no entire building is found in France which can be compared to one of entirely English design. In the arrangement of the structure, in the style of the ornaments, in the elevation, in the section, in the plan—in short, in some part or feature, a diversity will always be found, which, without destroying the genuine Gothic character, designates a specific class. The continental churches nearly all terminate in a semi-circular or polygonal apsis. Westminster, Canterbury, Tewkesbury, Norwich, &c. in England, are built on this plan, but our examples are by no means numerous. The foreign churches have often four side aisles. Of this magnificence we have but few examples in England. As the churches thus became very broad, the extremities of the transepts usually range within the walls of the side aisles, instead of projecting beyond them.

country, is making rapid strides, is becoming familiar to the enlightened few, and is considered a necessary part of the education of the man of taste and the elegant scholar. Let us hope, then, that the sun, which is now rising, will soon reach the zenith, and command the attention, excite the admiration, and illumine the whole of the scientific and accomplished part of the world. With the following apposite remarks from the *Quarterly Review*, let us terminate this introductory essay.

“The Anglo-Norman style appears in its native country with slight variations. Generally speaking, the *Norman door-way* is less enriched than the English portal, though it is of larger dimensions; and the same remark applies to the other parts of the front of the edifice. The windows are larger. No building now exists with a flat boarded roof, as at Peterborough and St. Alban’s; though it is possible that some may have thus been originally constructed. In such of the Norman buildings as bear the appearance of being built by the more scientific architects of the age, the arches spring from piers, except in the apses, and they are locked by a key-stone. This construction shews that the architect did not forget the lessons of a better age. The *masonry* is always excellent; the stones seldom exceed a foot in length, with about a third of an inch of mortar in the joints. All ornaments composed of foliage, or of mathematical lines, are well sculptured; but the artist did not always succeed in zoography. Spires are not an uncommon feature in Norman architecture; we may instance the square pyramid at Vaucelles, and in the suburbs of Bayeux: they are well built of stone, and invariably carved into an imitation of shingles.

“As we have no instance of the Norman spire in England, those examples are valuable. At St. Nicholas the roof is wholly of stone, and the pitch is very high. Mr. Turner observes, ‘that we have here the exact counterpart of the Irish stone-roofed chapels, the most celebrated of which, that at Cormac, in Cashel Cathedral, appears, from all the drawings and descriptions which I have seen of it, to be altogether a Norman building.’ The Norman Romanesque does not abound with ornament; it is rather characterised by plainness and simplicity. Very few sculptures ever adorned the exterior of the Norman buildings. We do not recollect any instance of whole-length figures, except those at Jumieges, where caryatides in alto-relievo are affixed to the pillars which support the arches.”

# AN ESSAY

ON THE

## Architectural Antiquities of Caen :

EMBRACING

HISTORICAL AND DESCRIPTIVE ACCOUNTS

OF THE

CHURCHES OF THE HOLY TRINITY, AND OF ST. STEPHEN;  
THE TOWER OF ST. PETER'S; THE CHURCH OF ST. NICHOLAS;  
THE CHURCH OF ST. MICHAEL, VAUCELLES;  
CHURCH OF THAN; AND CHATEAU-FONTAINE LE HENRI.

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THE ancient ville, or town of Caen,\* formerly the capital of Lower Normandy, now of the department of Calvados, is seated in a flat tract of country, on the banks of the rivers Orne and Odon, which branching into several streams, unite their waters at this place, and become navigable at high tides for vessels of 200 tons burden. In consequence of the dangerous navigation at the mouth of the river, there is, however, but little commerce attached to the town. Many plans have been proposed for removing all natural impediments, and for making a harbour for shipping, at Caen. Napoleon, amongst other great national schemes, commenced an excavation for this purpose under the walls of the town, and intended to deepen and widen the bed of the river in its course to the sea. It has also been proposed to make a canal of communication between the Orne and the Loire, which would be of infinite advantage to the interior towns, and obviate a dangerous coasting passage by Capes Finisterre and La Hogue. "From a distance,"

\* Some writers have incorrectly named Caen a "populous and elegant city," a "royal city," &c.; but we do not find that it has ever been the see of a bishop. It is variously called, in old writings, *Cadon*, *Cadum*, *Cahom*, *Chaem*, *Chaa*m, *Cathum*, *Cadomus*, *Caam*, and *Caem*.

says Mr. Turner,\* “the view of Caen is grand, not only from the apparent magnitude of the town, but from the numerous spires and towers, that, rising from every part of it, give it an air of great importance.† Those of the abbays of St. Stephen and the Trinity, at opposite extremities, constitute the principal features in the view. The same favourable impressions continue when you enter the town. The streets are wide, and the houses are built of stone. There is a certain degree of regularity in the construction of the buildings, and some care is taken in keeping them clean.”

The same enlightened tourist and antiquary says, that though France does not abound with topographical writers, yet the history and antiquities of Caen have been developed by men of singular ability. They are characterised by a learned critic in the *Quarterly Review* (June 1821, p. 115), in these terms: —

“The *Abbé de la Rue* has most diligently illustrated the antiquities of his native town in his ‘Historical Essays.’ *De Bourgueville*,‡ in his ‘History of Caen,’ and the celebrated *Huet*, in the ‘Origines de Caen,’ had previously treated the same subject, but with far less diligence and accuracy. During his residence in this country, the abbé was enabled to study the Norman rolls in the Tower of London, which were wholly unknown to his predecessors, as well as the monastic chartularies of France, which, as the abbé observes, have only been accessible since the revolution. He has bestowed equal pains in the investigation of the documents relating to Caen, in the *Trésor des Chartres à Paris*.”

Of the *English writers and antiquaries* who have endeavoured to elucidate and illustrate the ancient edifices of Caen, it will be sufficient to notice *Dr. Ducarel*, Mr. Turner, and Mr. Cotman.§ The first of these, though a native of Normandy, where he was born in 1713, and stimulated by Littleton, Bishop of Carlisle, President of the Society of Antiquaries, to whom he dedicates

\* “Account of a Tour in Normandy, undertaken chiefly for the purpose of investigating the Architectural Antiquities of the Duchy,” &c. 2 vols. 8vo, 1820.

† In Ducarel’s “Anglo-Norman Antiquities considered,” &c. fol. 1767, is a distant view of Caen, shewing several of these objects, but badly copied from a very fine old print, by P. Buache, 1747.

‡ Mr. Turner says, that every page of *De Bourgueville*’s Essay, who was a magistrate of Caen, and resided there nearly the whole of the seventeenth century, “is stamped with frankness, simplicity, and uprightness.” His work was published when he was 84 years of age.

§ The Rev. T. F. DIDDIS’S “Bibliographical, Antiquarian, and Picturesque Tour in France,” &c. 3 vols. 8vo, 1821, does not profess to enter minutely into architectural subjects, though it contains many highly finished engravings of buildings. The part of his work relating to Normandy, &c.

his folio volume, was neither sufficiently informed, nor was he acute enough to do justice to the subject. He only visited a few places, and but cursorily examined the buildings, or histories of the buildings, which he undertook to describe. Hence the *Quarterly Review* characterises his work as "a meagre compilation, only valuable from high price and scarcity. He led the way; but his travels in the province were confined to a few districts; and his architectural plates, which in books of this class must always constitute the most important portion, are below contempt: executed by the most unskilful artists, they bear no intelligible resemblance whatever to the buildings which they caricature and deform."\*

Mr. TURNER'S "Tour in Normandy" embraces a comprehensive and interesting account of the principal towns, the ancient buildings, the picturesque features, and the historical annals, of the province. It contains several prints, beautifully etched by Mrs. and Miss Turner, illustrative of some interesting architectural remains; and may be regarded, in the aggregate, as a work of real interest and merit. If, in the ensuing Essays, I should have occasion to differ in opinion with this well-informed and diligent tourist, I shall express that opinion with some degree of diffidence of my own knowledge, and with all due respect to one whom I am proud to rank among my friends.

Of Mr. COTMAN'S two folio volumes on "the Architectural Antiquities of Normandy," I should forbear to give an opinion, if I fancied there was any thing like rivalry or unfair competition between that and the present work. His appeals fairly and forcibly to the amateur and antiquary, rather than to the architect and man of science, to whom this volume is more

has been translated into French by *Theod. Licquet*, who has accompanied the text with numerous notes and a preface. The work is published in 2 vols. 8vo. 1825.

Mrs. STOTHARD, in her very amusing and interesting "Letters written during a Tour through Normandy, Brittany," &c. 4to, 1821, does not include any account of Caen, but furnishes some judicious remarks on many other places in the province; also on Carnac, Rennes, &c. in Brittany.

• In looking over Dr. Ducarel's work, we perceive that most of the engravings were presented to him by different friends. The learned critic is rather harsh in his condemnation; though he softens it a little by saying, "at the period Ducarel wrote, these defects were not easily avoided; the architecture of the middle ages had not been studied."—*Quarterly Review*, June 1821, p. 114. Though the engravings by Bayley are certainly executed in a common, mean style, compared with the architectural plates of the present age, they are faithful copies of the drawings by *M. Noel*, a "famous artist," as Ducarel calls him, and "Ingenieur du Bureau de Truasices à Caen." These drawings, with the author's own copy of his work, and also numerous other illustrations, are now in the possession of the writer of this Essay.

immediately addressed. That work would have wholly superseded this, if it had combined a few plans, sections, and elevations, with its tasteful and beautiful picturesque views; and had it appeared in quarto instead of folio volumes, it would have pleased a larger portion of the public. The accompanying letter-press, copious and liberal in quantity and sentiment, is from the pen of Mr. Dawson Turner.

Respecting the architectural antiquities of Caen, I cannot do better than quote the following passages from the *Quarterly Review*, by a writer who examined the different buildings, and who is well qualified to appreciate their characteristics and develop their respective histories.

“ When a distinct gradation of style is observable in Normandy, it is natural to conclude that these architectural varieties, emanating from one prototype, each clearly to be discriminated, yet dying into another by imperceptible shades, were successively developed at certain intervals of time. This reasoning, though it advances on legitimate premises, may be fallacious, as is proved at Caen, where *three coeval churches*, probably erected by the same architect, are distinguished by such remarkable modifications of the Norman Romanesque\* style, that, were we not acquainted with the facts, we might well suppose that they marked the progress of architecture during three half centuries. *St. Nicholas*, the first of these edifices, was built by the monks of St. Stephen’s Abbey, some time between the years 1066 and 1083. The original lines are characterised by simplicity and regularity. All the capitals of the columns embedded in the side walls are of one order; and the capitals of the pier columns, which nearly resemble the others, are equally uniform. The east end terminates by an apsis, of which the elevation resembles the exterior of the cathedral at Pisa. Three circular arches, supported by Corinthianising pilasters, form the western portal. The original cross vaulting of the side aisles still remains: it is without groins, and of Roman construction; and the whole interior shews that the architect was endeavouring to recollect the models of the great city.

“ If we pass from hence to the *Abbey church of St. Stephen*, erected at the same period, we shall observe that the conception of the architect is

\* The Rev. W. Gunn, in “ *An Inquiry into the Origin and Influence of Gothic Architecture*,” 8vo. 1819, uses this term to designate the early architecture with round-headed arches, as derived from the Roman style (see page. 80); and the writer in the *Quarterly Review*, p. 118, says: “ We approve of the term, for it is formed by a just analogy. We would distinguish its classes as Norman *Romanesque*, Anglo-Norman *Romanesque*,” &c.

more Norman than in the church we have just quitted. The nave is divided into bays by piers, alternating with circular pillars of smaller diameter. The pier consists of a pilaster fronted by a cylindrical column, continuing to about four-fifths of the height of the roof: two cylindrical columns then rise from it, so that, from this point upwards, the pier becomes a clustered column:—angular brackets, sculptured into knots, grotesque heads and foliage, are affixed to the bases of the derivative pillars. A bold, double billeted moulding is continued below the clerestory, whose windows adapt themselves to the binary arrangement of the bays of the nave; that is to say, a taller arch is flanked by a smaller one on its right side, or on its left side, as the situation requires; these are supported by short, massy pillars, and an embattled moulding runs round the windows. These features are Norman, but in other portions of the church the architect Romanises again, as in St. Nicholas. The piers of the aisle arches are of considerable width; the pillars at each angle are connected by an architrave, distinctly enounced, running along the front of the pier, and interposed between the capitals and the springing of the well-turned semi-circular arch. The triforium is composed of a tier of semi-circular arches, nearly of equal span with those below. The perspective of the building is grand and palatial. In the evening, when it is illuminated only by a few faintly burning tapers, the effect of the gleams of light reflected from the returns of the arches and pillars, is particularly fine. Beyond the central arch which supports the tower, all is lost in gloom, except that at the extremity of the choir the star-light just breaks through the topmost windows above the altar.

“ In the church of St. Stephen the leading ideas of the architect were still influenced by the Roman basilica; a third and more fanciful modification is to be observed in the coeval church of the Holy Trinity. Here the piers are narrower, the columns supporting the aisle arches are consequently brought closer together, and the architrave is less prominent than at St. Stephen's; there the embattled moulding is confined to the clerestory; in the present church it runs round the principal arches; and instead of the lofty triforium, which there surmounts the side aisles, the walls which we now describe are threaded by a gallery, supported by misproportioned pillars, whose capitals exhibit every possible variety of grotesque invention. The bold archivolts beneath the central tower are chased with the Norman lozenge; they are circular; but the eastern arch, which runs higher than the others, is obtusely pointed, though it is evidently of the same date with its companions.”

AN ACCOUNT OF THE CHURCH OF THE HOLY TRINITY,  
L'ABBAYE AUX DAMES,—CAEN.

IF the testimonies of Ordericus Vitalis, and William of Jumieges, are to be implicitly credited, this church must have been commenced, if not far advanced, before the year 1064;\* and it is said to have been dedicated in June 1066, by Maurilius, Archbishop of Rouen. With the annexed abbey, it was endowed with ample revenues by Matilda, wife of Duke William, who, about the same time, founded and established the neighbouring monastery of St. Stephen, for monks. The royal pair had married in contravention of a canon of the church, which prohibits marriages between persons of certain degrees of kindred.† That of the Trinity was founded for nuns of the Benedictine order, and was invested with extensive manorial rights, privileges, and immunities.‡ Its annual revenue was estimated at 70,000 livres. The abbesses were of distinguished rank and of high connexion. Among them we find the names of Bourbon, Valois, Albret, Montmorenci, and Cicily, the youngest daughter of the founder, who, it is related, was devoted by her parents to the monastic life on the day of dedicating the church. The nuns of this house were mostly of noble birth, and were invested with many privileges and exemptions. They were not bound by vows, were allowed to see their friends in private apartments, had the charge of younger relatives, and were permitted to eat meat at their meals on days when fasting was enjoined in other houses.

\* These historians state, that the first abbess, Matilda, died in 1112, after governing the abbey more than forty-seven years.—See Huet, “*Origines de Caen*,” p. 177.

† William, Duke of Normandy, commonly and inaccurately called the Conqueror, married his first cousin, Matilda, daughter of Baldwin, Count of Flanders. This offended the clergy, and particularly Lanfranc, then resident at Bec, who ventured to reprehend the duke in rather harsh terms. Indignant at his clerical insolence, the duke banished the “proud priest.”—An interview again occurred, and Lanfranc engaged to visit the supreme pontiff, who granted a dispensation to the duke and his duchess on their founding two abbeys, respectively for nuns and monks.

‡ By the Domesday Survey it appears, that it possessed many estates in the counties of Essex, Dorset, Devon, and Gloucester, in England. These distant lands were occasionally visited by the lady abbess. M. de la Rue tells us that he saw a diary of the Abbess Georgetta du Molley Bacon, in which it is recorded, that she embarked at the fort of Caen, Aug. 16, 1370, with fifteen attendants, and landed at London, whence she proceeded to Felsted, in Essex; and that she returned home the following year.—*Essais Historique*, &c. tom. ii. p. 19.



As the object of the present work is architecture rather than monastic history, I must proceed to point out the peculiarities of the church which still remain. Considering this edifice as an indubitable and almost unaltered specimen of genuine Norman architecture, it must be regretted that the accompanying illustrations are not more numerous and more systematic. A general plan, an elevation of one side, sections, and delineations of the west front, are required to do justice to such a building; and the annexed prints can only serve to shew the architectural members of a few particular parts. The accompanying prints represent, first, an elevation and section of an entrance *gate-way*, which displays a semi-circular arched opening, with three arcades above, crowned by a parapet of more modern date. The mouldings, string courses, capitals, and vaulting, are of the Romanesque style, and correspond with many examples in England. The characteristic features and members of the *Nave* of the church are displayed in Plates I. and III. The whole interior is not only correctly but beautifully defined in the latter, in which the clustered piers and arches of the nave, the triforium above, and the clerestory with the arched roof, also its diagonal and direct ribs, are clearly represented. In the distance is shewn the semi-circular apsis, or chevet. The geometrical forms and proportions of the arch, triforium-arcade, clerestory, vaulting, and various ornamental details, will be better understood by an examination of Plate II. than by description. The English antiquary will recognise many coincidences between the members of this church and that of Norwich Cathedral.

Finer specimens of Norman architecture are scarcely to be seen in the province than the four large arches which support the central tower; the decorations of which are very peculiar, consisting of numerous bands of ornaments in bas-relief. The sculpture of the capitals is likewise remarkable. One of them represents figures of two rams, while the opposite one has only the heads and horns of the same animal, at its angles, accompanied by an ornament which is rarely to be met with. These rams and rams' heads, as noticed in the Introductory Essay, serve to hint at the origin of the volutes in the capital of the Ionic column. The arch that separates the tower from the nave, rises higher than any of the rest, and is obtusely pointed; but its decorations correspond with those of the others, and it appears to be of the same date. It is probable, that originally it exhibited a uniform appearance with the rest; and, indeed, Mr. Cotman thought that he was able to discern traces of the semi-circular arch. In the transepts, the gallery is on a different

line, being elevated by the interposition of a very beautiful range of small blank arches, between the larger arches below and the windows of the clere-story; and these latter, in conjunction with the small arches only, occupy the same space as the windows of the choir. The southern transept is in the best preservation, though the opposite wing is more curious: many of the capitals represent events in Scripture history. The choir ends in a semi-circle, and consists of two compartments, of five arcades each, and is crowned by a sort of dome. The columns of the lower arcade are lofty, have highly enriched capitals, and support semi-circular arches, with the square embattled fret moulding. Eight of these capitals are engraved in Mr. Cotman's work. Against the centre arch is placed the high altar, and over it is a painting of the Adoration of the Shepherds. On the north side is a figure habited as a nun, which tradition designates as Queen Matilda, the royal foundress of the abbey. The upper compartment is lighted by four windows. In the centre of the choir is the original slab for Queen Matilda, with a long inscription in Latin. It was richly ornamented with gold and precious stones, but was demolished by the Calvinists in 1562; who also, with that brutality and intemperance, generally the accompaniment of religious bigotry, tore up the royal coffin, and dispersed the remains. Towards the close of the same century, Anne de Montmorenci, then abbess, caused the royal bones to be collected, and again to be deposited in the original stone coffin; and things continued in this state till the year 1708, when the then abbess, Gabrielle-Françoise Tronlay de Tessé, raised a second altar-tomb of black marble; a view of which may be seen in Ducarel's "Anglo-Norman Antiquities."

The CRYPT, beneath the east end of the church, called by the Abbé de la Rue "une jolie chapelle," is delineated in Plate IV., by a *plan*, shewing half of the design a little above the ground line, and another half representing a horizontal section through the windows. The form, proportion, and section of the windows, are defined by this print, as well as the proportions and characters of the bases, shafts, and capitals of the columns. Some of these capitals, with one of the bases, are delineated more at large, with measurements, in Plate V.\*

\* In Mr. Cotman's first volume are ten etchings, representing the west end, the east end, externally and internally, the interior and exterior of the nave, the choir, the central tower, the south transept, the crypt, and eight capitals.

AN ACCOUNT OF THE ABBEY CHURCH OF ST. STEPHEN,  
L'ABBAYE AUX HOMMES, — CAEN.

THE church belonging to this abbey is stated by Huet\* to have been built by William, Duke of Normandy, in 1064; but the Abbé de la Rue argues, from the phraseology of the foundation charter, that the edifice was not commenced till after the conquest of England, in 1066.† Lanfranc, afterwards Archbishop of Canterbury, was appointed the first abbot, and he began the building of the church;‡ which was continued and completed under his successor, William de Bonne Ame; and, according to the testimony of Ordericus Vitalis, a contemporary historian, it was dedicated in 1077.§ Some writers have indeed referred this event to the year 1073, while others date the dedication of the church in 1081 or 1086;|| but the precise and circumstantial narrative of Ordericus gives superior probability to the date which he has advanced, and which De la Rue has adopted.¶

Of the original structure, the nave and transept are the only parts remaining; the choir and ailes having been rebuilt at a later period, when the

\* “*Origines de Caen*,” 2d edit. 1706, p. 175.

† “*Essais Historiques sur la Ville de Caen*,” tom. ii. p. 52. In the foundation charter, William takes the title of “*Rex Anglorum*,” and bestows on the monastery much English property: in reference to the building of the abbey he says, “*dispesui construendum*,” words which imply that the work was not executed when the charter was granted. See “*Neustria Pia*,” p. 626.

‡ In the chartulary of St. Stephen, among several contracts entered into by Lanfranc, while abbot, is one relating to four acres of land whence stone was procured to build the monastery (“*unde lapides extrahuntur ad opus monasterii*”). Huet asserts that the stone used for this edifice was brought from the quarries of Vaucelles and Allemagne, near Caen; which statement is objected to by De la Rue, who, however, does not mention the place whence the stone was obtained. — “*Orig. de Caen*,” p. 179; *Essais Historique*, tome ii. p. 59. The Rev. Dr. Dibdin, in his “*Bibliographical, &c. Tour*,” confounds “*Allemagne*,” near Caen, with Germany; for which his translator and annotator gives him a reprimand.

§ Orderici, *Hist. Eccles. lib. v. ad ann. 1077*.

|| See Huet, “*Orig. de Caen*,” p. 175; and Dumonstier, p. 625.

¶ These variations are not very material: the fact of its having been built by Duke William is undoubted; and the time is so nearly ascertained, that it may be regarded as a standard example of genuine Norman architecture of the early part of the eleventh century. Excepting being rather plainer, its style nearly coincides with that of the Holy Trinity.

pointed style prevailed.\* The earlier portion of the building, however, whether erected immediately before the conquest of England by the founder, or a short time after that event, affords a specimen of genuine Norman architecture. The walls, construction, arches, door-ways, windows, mouldings, and other ornaments, display the Romanesque, or truly Norman style.†

The *Ground Plan* of this church, Plate I.,‡ exhibits an interesting display

\* On the exterior of the apsis of this church is an inscription, much abbreviated, but which may be read as follows, according to De la Rue:—

“Gulielmus jacet hic, petrarum summus in arte;  
Iste novum perfecit opus, det præmia Christus. Amen.”

Huet, in reference to this inscription says, “The architect who built this church was interred behind the chapel of Our Lady; and his epitaph may be seen engraved on the exterior wall of this chapel, at the back of the principal altar.”—“Orig. de Caen,” p. 176. It is an obvious mistake to suppose that the architect commemorated in these lines was the builder of the original church, since the very words of the inscription, “Iste novum perfecit opus,”—*He completed the new work*,—plainly restrict the labours of the artist to something posterior to the first structure. It may also be added, that the letters of this inscription are such as were used in the beginning of the fourteenth century, and by no means resemble those of the eleventh. Ducarel, (in his “Anglo-Norman Antiquities,”) and Jolimont, (in “Description Historique et Critique des Monumens du Department de Calvados,”) have given fac-similes of this epitaph; a comparison of which with the monumental inscription on the tomb of Queen Matilda, as exhibited in Cotman’s “Antiquities of Normandy,” vol. i. plate 33, will sufficiently evince the differences between them.

† The stones employed in the construction of this church are generally 16 inches in length, by 13 inches in height, and some are even less; they are supposed to have been taken from the quarries of Allemagne, distant about a mile from Caen, and appear to be of excellent quality, as, both in the interior and exterior of the church, the mouldings and ornaments are as sharp and perfect as if they had been but recently executed. The stones, which run in horizontal layers throughout the building, on an average are about 10 inches thick, and the binders more. The interior of the piers, as well as the walls, are filled up with rubble, very firmly cemented; and it is remarkable that not a single settlement is perceptible throughout the whole edifice.

#### ‡ REFERENCES TO THE ENGRAVINGS.

PLATE I. Ground plan; the parts of which are specified on the Plate, as well as the measurements.

PLATE II. Perspective view of the western front, with its towers and spires; also of the morning chapel, the north transept, and part of the central tower.

PLATE III. Exterior elevation and transverse section of one compartment of the nave, with plan, and measurements.

PLATE IV. Elevation of two compartments of the interior of the nave.

PLATE V. Perspective view of the nave, looking east.

PLATE VI. (figured I.) Plan, section, and details of a sacristy, or chapel, on the eastern side of the south transept; another section of which is shewn in

PLATE VII. (figured II.) In the lower portion is displayed the Romanesque, or Norman style, and in the upper, the first pointed, or lancet.

of science and fancy; and we cannot but regret the want of similar plans of the Trinity Church, and of other early edifices, in order to make comparative estimates of the different designs. Three entrances at the west end lead to a spacious vestibule, occupying the whole width, and opening to the nave of the church by a lofty archway. In the nave and its lateral aisles we recognise a close similarity to many old English churches; but in the transept and eastern end it is unlike any edifice of our country. Both these parts are not only singular, but are entitled to the most critical investigation of the professional architect and the inquisitive antiquary. The northern transept communicates to the aisle by three arched openings, whilst on the opposite side there are only two. These arches must be unequal in height to those under the central tower, and hence must arise some singularity of construction in the vaultings, &c. In the east end we perceive not only great peculiarity of forms and arrangement by the plan, but by referring to Plate, figured VII. and VIII., we shall find that complexity, difficulty, diversity, and picturesque variety, enter into the design. It is a work replete with beauty, science, and originality, and would form a most interesting subject for investigation and for full elucidation. Although we can hardly expect to have occasion for constructing such a building in the present age, yet an intimate knowledge of its design, modes of execution, principles, and scenic effects, is of more value and importance to the architect and practical builder than has been generally imagined. It may be safely asserted, that a judicious and well-directed investigation of such an edifice as that now under notice, would impart more useful knowledge, excite more intense thinking, and afford more varied information, than ever was conveyed by any temple in Greece or Italy. The young architect would find it a difficult but an interesting task to make a series of plans and sections of the east end, from the materials here furnished.

By the annexed *ground plan* it will be seen that a series of chapels branch

PLATE VIII. (figured VI.) Elevation of one compartment of the choir, externally (No. 1), and internally (No. 2), with section of the arches, &c. (No. 3); to all of which the measurements are affixed.

PLATE IX. A double plate (figured VII. VIII.) Elevation of one compartment of the east end of the choir, or apsis, with section of arches, walls, &c. through the aisle and chapel at the extreme east end; also plan of the same, shewing the columns, piers, windows, buttress, ribs, &c.

PLATE X. Architectural details, or parts at large of string courses, 1, 2, 3, 4, 7,—pateras, 5, 6,—capitals and archivolt mouldings, 8, 9,—and blocking cornice, 10.

off from the side aisle of the choir, and that two ambulatories are continued round the east end. Double and clustered columns, pointed arches of lofty and narrow shapes, foliated capitals, engrailed ribs, &c. characterise the architecture of this end. Let us proceed to the examination of the other parts of this interesting edifice.

The *Western Front*, Plate II., exhibits two different characters: below, all is simple, almost to meanness, whilst the upper part abounds in ornament; and here the good sense of the architect, who added the spires and pinnacles, merits commendation in having made them correspond so well in their decorations with the tower. The annexed Plate exhibits a view of this interesting façade, which is divided into three compartments longitudinally by flat buttresses of very slight projection, and rising as high as the first string course, under which they terminate. There are three entrances, one in each division, but that in the centre is of the greatest proportions. The space between the lintel of the door-way and the curvature of the arch, instead of being blocked up, or decorated with sculpture, as common in Norman works, is open and glazed. The architrave is composed of several bands of the simplest mouldings, the two outermost of which being formed of the chevron ornament, with its angles unusually acute; the inner, of the billet moulding. The capitals of the pillars are studded with small heads, placed under the volute; a species of mixed decoration observable upon one of the capitals of the neighbouring abbey church of the Trinity, and also at Cérisy. Above these entrances is a double range of semi-circular windows. The central compartment, corresponding to the nave in width, is finished by a high pointed gable, and the two lateral ones are carried up into lofty towers, supporting octagonal spires. The towers consist of three stories, the lowest of which, on each face, has a range of seven blank arcades, without any mouldings or imposts; the second has five arches of a larger size, two of which are pierced for windows, and have pillars, capitals, and bases. The third and uppermost story exhibits two large arches, rising from clustered columns, and having within them others of a lesser size, which are pierced for windows. These arches are distinguished by the triangular ornament in the spandrels. The towers are finished by a cornice, whence rise twelve rich perforated pinnacles, surrounding the base of the spire; but the form and tracery of the pinnacles differ on each tower. The north-east angle of the northern tower is flanked by a semi-circular buttress, or staircase-turret, partaking throughout of the characteristics of the square faces of the tower.

The Norman features cease at the summit of the towers, where the spires and pinnacles assume new and later styles of architecture. The Abbé de la Rue, whose accurate researches entitle his opinions to respect, considers them to have been the work of the Abbot Simon de Trevièrs, or at least to have been erected during his abbacy, between 1316 and 1344: but Mr. Dawson Turner, who has brought to the investigation of Norman antiquities much perseverance, ability, and acuteness, is disposed to assign to them an earlier date; though he, of course, admits that they must have been of later erection than the original building. He grounds his argument on a comparison of the architectural features of the pinnacles with the work in the choir. Fifteen bands or fillets, decorated with a kind of pointed scales, extend round each spire, and add much richness to the general effect. The spires terminate with finials, surmounted by iron crosses. Their total height from the ground, according to Mr. Turner, is about 400 feet.

Along the exterior of the upper part of the nave is a row of twenty-four semi-circular arcades, of nearly uniform shapes, excepting that eight of them are pierced for windows. At the extremity of the north transept are three very shallow buttresses, which rise from the ground to the sills of the clere-story windows, unbroken by any interruption, but here they meet with a string-course, above which the two outer ones are continued to the summit of the ends of the gable, while the centre one is reduced in depth. Over this latter buttress is a window; and between the buttresses are six other windows, arranged in double rows. Eastward of the transepts is a series of blank arches, remarkable for their mouldings, which consist of a flat, wide, and very shallow band; and here the mixture of the pointed with the Norman or circular architecture commences.\*

The architectural character of the *Nave* is well represented in Plates III. and IV., the first of which displays an elevation of two compartments, and the latter a view of the whole, as seen at the western entrance. There are eight divisions, or compartments on each side, consisting of three stories each; and it will be seen that a solid and ponderous style of architecture pervades the church.

Between the piers are three rows of arches, the second of which forms a gallery round the entire edifice; but the balustrade of open quatrefoils is apparently of modern introduction. The arches of the second tier are

\* Cotman's "Architectural Antiquities of Normandy," vol. i. p. 23.

similar to those below, with this difference, that their centres are on a level with the top of the capital, instead of being above it. The third tier also serves as a gallery of communication, and greatly resembles that of Waltham Abbey Church, in England. A bold double-billeted moulding string-course is continued below the clerestory, whose windows adapt themselves to the binary arrangement of the bays, (see *antè*, page 5). A taller arch is flanked by a smaller one on the right or the left side, according to its situation. These are supported by short massy pillars: an embattled moulding runs round the windows. The *choir* and the *eastern apsis* are entirely dissimilar to the nave, and in their style and combination have some resemblance to the churches of Ely and Canterbury. In the accompanying Plates, VI. VII. and VIII., the forms and ornaments of the arches, with their peculiarity of mouldings; the columns, with their respective capitals and bases; the dressings in the spandrels, with the forms, &c. of the three tiers of windows, are all defined. From the Section No. 2, Plate VIII., it appears, that pointed arches open to the aisles, springing from large solid piers, dressed with five semi-columns on each side. In the triforium we see a semi-circular arch, embracing two others of the acute pointed shape; behind which is shewn a circular window. The clerestory exhibits a gallery behind a screen of three arches of unusual shapes. The aisles continue round the apsis, and serve as a communication to the seven altar chapels, which terminate the eastern end of the church. Each of these chapels has a smaller apsis, with buttresses between them. The whole construction of this part of the fabric is extremely interesting and curious, as it demonstrates the difficulty of applying a complication of arches on the circle. Just before the high altar, and in the choir, is a gray marble slab, the only memorial of the spot where the remains of the royal founder were once deposited.

A monument was erected here to the memory of King William, according to Ordericus Vitalis, by the command of his son, William Rufus, and constructed by Otho, a goldsmith of Caen, who had considerable estates in England, bestowed on him by the deceased monarch. This tomb was destroyed by the Huguenots, in the religious wars of France in the sixteenth century, and its contents wantonly dispersed. Subsequently, a monk getting possession of one of the thigh-bones, re-interred it, and in 1642 raised a new monument of black marble over it; but this second tomb was also taken away in 1742, by order of Louis XV, and the remains were once more removed into the sanctuary. A flat stone, in front of the high altar, succeeded to the monument,



and this was again torn up by the democrats of 1793. It has been, however, replaced by General Dugua, and still remains.

Respecting the date of the choir and apsis end of this church, I must venture to make a few remarks, and contend against the inferences of those antiquaries who assign the erection to the beginning of the fourteenth century. Mr. Turner says, "it is known that the choir was enlarged, and the apsis built, as it now exists, during the prelacy of Simon de Trevières, which extended from the year 1316 to 1344."\* He proceeds to state, that "no argument is to be drawn from the general aspect of the building." Dr. Ducarel observes, that "the chapel of St. Mary, or the Duke's chapel, behind the high altar, was built by Duke William, at the time of founding the church. Within this is the grave of the architect of the church, to whom an inscription is still legible on the exterior of the building." The architectural antiquary will question these inferences, and will be inclined to ascribe the choir and apsis to the middle of the twelfth century, rather than the beginning of the fourteenth, and will found his reasonings on the analogy between the style of architecture employed here and in the Trinity Chapel, Canterbury. If required to enter into an argument on the subject, it would be easy to point out many coincidences and parallels between the two buildings. The date of Canterbury has already been named, p. iii. of Introduction. Mr. Joseph Woods, who has not only examined many continental buildings with the eye of an architect, but with the judgment of a sound antiquary and an accomplished artist, says, speaking of this part of the church, "at first sight I should have pronounced it a work of the twelfth century; but on examination there are circumstances which excite a little suspicion. The crenated ornaments on the ribs of the groins; the number of small shafts round the piers of the chapels; the openings between the chapels; the disposition of the little shafts against the wall; the smallness of the capitals to the slender shafts about the principal piers,—are none of them exactly what we should expect in a work of the eleventh, or even of the twelfth, still less is the whole together what we should expect of the fourteenth century. To found a true decision, it would be necessary to know exactly the authority on which the latter date rests, and to examine the work itself with this especial view; a practised eye would certainly find further discrepancies, if such a difference of time really exists."†

\* "Architectural Antiquities of Normandy," vol. i. p. 24.

† Private letter.

## ACCOUNT OF THE CHURCH OF ST. NICHOLAS—CAEN.

THIS edifice is situated in the district of Bourg-l'abbé, so called from belonging to the Abbey of St. Stephen, in the same town. It was founded a few years previous to 1083\* by the monks of that convent; and the jurisdiction of the territory on which it stood being disputed between the abbot of St. Stephen's and the abbess of the Holy Trinity, William, Duke of Normandy and King of England, by a charter of the date just mentioned, made the church parochial, and assigned it to the former.† The rectory of St. Nicholas thus became vested in the monks of St. Stephen's, who appointed vicars or curates to perform all the pastoral functions. These vicars, becoming perpetual by the laws of the realm, after many contests, were enabled to maintain themselves in the possession of rights and emoluments similar to those which were enjoyed by the rectors of the other parishes of Caen, though they always retained some dependence on the abbey of St. Stephen's.‡ As a monument of Norman church architecture, this edifice is peculiarly interesting, its architectural features having been preserved unaltered ever since its original foundation, excepting, perhaps, the addition of the western tower near the portal, which is said to be more modern than the rest of the building by nearly a century.§

The general form of this church is that of the Latin cross, divided into a nave and choir, and having, at the intersection of these with the transept, a low tower, surmounted by a gabled roof. The most remarkable part of the edifice is the semi-circular apsis which terminates the choir, resembling that of the church of the Holy Trinity, but covered by a conical roof, rising higher than the other parts of the church. Mr. Turner says, "The height of this roof is so much greater than in the choir, as almost to justify the suspicion that it was no part of the original plan, but was an addition of a subsequent, though certainly not of a remote, era. Were the line of it continued to the

\* Mr. D. Turner says, "The church of St. Nicholas, now used as a stable, was built by William the Conqueror, in the year 1060, or thereabouts."—"Tour in Normandy," vol. ii. p. 175. He perhaps wrote 1060 by mistake for 1070, the probable date of the building, which must have been posterior to the foundation of the Abbey of St. Stephen. In a previous page, 4, will be seen the remarks of the Quarterly Reviewer on this church.

† De la Rue, "Essais Historiques," tome i. p. 323.

‡ Id. p. 334.

§ Jolimont, "Descript. Hist." p. 40.

central tower, it would wholly block up and conceal the windows there. The discrepancy observable in the style of its architecture may also possibly be regarded as enforcing the same opinion.”\*

The annexed Engravings represent a *ground plan* of the semi-circular, or apsis end of the church ; also an elevation of part of the exterior of the same, two sections, and capitals and bases. The plainness and simplicity of the architecture of this building seem to imply greater age than either of those already described : — but it must be remembered, that the church of St. Nicholas was subordinate to, and dependent on, the royal abbey. It also serves to shew that the absence of ornament in churches of this class does not prove a priority of date to others more enriched.

#### CHURCH OF ST. PETER—CAEN.

ST. REGNOBERT, who preached the Gospel to the Saxons in the seventh century, is supposed to have been the original founder of a church on the site of the present, and dedicated to St. Peter.† The present edifice is the work of various ages. The choir and a part of the nave were erected very late in the thirteenth century ; and the remainder of the nave and the bell-tower were built in 1308. Mr. Turner remarks, that “ the tower and spire were built in the year 1308, under the direction of Nicolle *l'Anglois*, a burgher of Caen, and treasurer of the church.” Ducarel asserts, from the name, that he was a native of England. The portal under the tower, which is of the date of 1384,‡ was restored and ornamented with statues in 1608 ; and it has undergone some alterations in modern times, not at all to the improvement of the original work. Here were to be seen many bas-reliefs, representing memorable events in the history of St. Peter, which, says De la Rue, were defaced by the Vandals of 1793.§

The north aisle of the nave was erected in 1410 ; and the south aisle some years afterwards. The apsis of the choir, and the vaulted roof of the choir and of its aisles, were executed by Hector Sohier, architect of Caen, in 1521.||

An elevation, section, and plans of the tower and spire will furnish every information as to the design, style, and architectural features of this portion

\* “ Architectural Antiquities of Normandy,” vol. ii. p. 60.

† De la Rue, “ Essais,” &c. tome i. p. 95.

‡ In a record of the year 1384, the great entrance is called the “ *Portail Neuf*.” 1b. p. 96.

§ Ut supra.

|| Huet, “ Orig. de Caen,” p. 193.

of the building. The door-way is finished by a lofty angular pediment, of the altitude of half of the second story, and is pierced by three windows, and has two niches, under an arch moulding. Over it, and within the pediment, is another niche, of plain workmanship. The remainder of the second story is relieved by a series of blank arcades with angular pediments, their tympanums being occupied by trefoils. A string-course of quatrefoil in panel divides it from the next story, which consists of lancet arches, some glazed and others blank, of very elaborate workmanship. This is crowned by an open parapet of quatrefoil, which is adorned at each angle and in the centre with pinnacles, having niches for statues, &c. The spire, which is very lofty, is pierced by trefoils, quatrefoils, and other similar openings, distributed in alternate compartments, the intermediate spaces being occupied by broad bands of several rows of the dog-tooth ornament. The following judicious remarks on this tower and spire are from Mr. Turner's *Tour*, vol. ii. p. 178:—"The elevation is hardly inferior to that of the spire of Salisbury Cathedral.\* Elegance, lightness, and symmetry, are the general characters of the whole, though the spire has peculiar characters of its own. The tower, though built a century later than that of Salisbury, is so much less ornamented, that it might be mistaken for an earlier example of the pointed style."

A wooden door from this church is shewn in Plate LXIX. No. 2. It is very plain, and divided horizontally into two compartments, distributed into panels with trefoil-headed arches, within ogee arches crocketed. Those of the upper compartment have pyramidal pediments; and the whole of the panels are separated by plain buttresses, terminated by pinnacles.

\* This opinion may be adduced as one of the instances of the erroneous inferences we are liable to in judging of the relative heights of objects, without taking pains to form something like a scale. By the annexed elevation it will be seen that the whole altitude of the tower and spire of St. Peter's is only 242 English feet, whereas that of Salisbury is 404 feet from the floor. Of the comparative beauty, in proportions, of the two towers and spires, I must differ in opinion from my esteemed friend; he giving the preference to St. Peter's, I to that of Salisbury. In the former, the spire is too large and heavy. It should be remarked, that the tower of St. Peter's is seen to rise immediately from the ground—whereas that of Salisbury is only seen above the roof of the church. Is not the learned Tourist in error respecting the date of the towers? That of Salisbury is probably not much earlier than 1300.

## CHURCH OF ST. MICHAEL DE VAUCELLES.

VAUCELLES is at this time the largest of the five parishes composing the fauxbourgs of Caen, from which town it is separated by the canal of the Orne. Of the precise date of the church, which is situated on an eminence, forming a picturesque object in a distant view, we have no accurate information: it exhibits specimens of many of the styles of architecture which prevailed between the tenth and sixteenth centuries. The ancient tower, and the pillars supporting it, belonged, according to De la Rue, to an ancient church of which there are no records remaining. This tower is square and massy, and surmounted by a pyramidal square stone roof, or stunted spire. The basement story is plain, and only pierced by one single window of very small dimensions. A second story extends from the cornice of the body of the church to the pitch of the roof, and is decorated by small semi-circular arches, without either mouldings or imposts. Each face of the upper story is occupied by a series of three long and narrow Norman arches, supported by columns having bases and capitals, as are those of the small round turret at the angle of the tower. It is probable that a part of the nave is of the same age as this tower, for some of the arches appear originally to have been of the semi-circular form.\*

The north porch,† with its attached chapel, is an interesting and singular specimen of the decorative style of the latter part of the fourteenth century. *See the annexed Plate*, representing an elevation of the front and flank, with measurements and some details. It is entered by a pointed arch of considerable ornament, and having its inner archivolt fringed with pendant trefoils, a series of which adorn the two copings of its acute pediment: the exterior corbel of the archivolt is crocketed, and finishes in a pinnacle, which serves for the base of a statue placed in the triangular gable roof, which is entirely faced with waving tracery. The pointed arch is flanked by graduated buttresses, cut into panels, decorated with tabernacle work, and surmounted by pinnacles, which are restored in the annexed print. The vaulting is groined; and the entrances into the church are by two flat-headed arches under crocketed ogee canopies, between which is a piece of sculpture standing on a bold pedestal. This is said to represent St. Michael, the patron saint.

\* A beautiful etching of this tower appears in Mr. Cotman's first volume.

† This porch nearly resembles the southern porch to the church of St. Ouen at Rouen.

## AN ACCOUNT OF THE CHURCH OF THAN.

ABOUT ten miles north-east of Caen is the village of Than, in which is the fragment of a church delineated in the three annexed Engravings. As a specimen of genuine Norman architecture, this building cannot fail of engaging the attention of the antiquary. In its present arrangement it consists of only one aisle, or open apartment, but divided into three portions by a tower in the centre, which stands on bold solid piers, and is vaulted over the ground floor. It rises through the roof of the church, and exhibits two stories, or divisions in the northern and southern faces; whilst parts of the other faces are obscured by the high-pitched roofs of the nave and chancel. By the annexed plans, elevations, sections, and details, the reader will be able to understand the whole characteristic features of this building. It will be seen that the walls, to the west of the tower between columns, are additions to the original design, as it may be inferred that the arches on each side were formerly open to aisles. Mr. Cotman intimates that there was only a south aisle; but the accompanying plan shews that there are columns and arches on both sides. Externally these arches are plain, and without any ornaments or mouldings;\* while internally they are adorned with three rows of zig-zag, or chevron (see Plate II., No. 3). In the interior the clerestory window is bounded by a string-moulding, which forms a hood to the arch, and extends round the whole church. The exterior of the western and eastern ends are shewn at Nos. 1 and 2 on the same Plates, as well as the sections of the walls and some of the details, more at large. The flat buttresses, arcades without columns, the small windows, also without columns or ornamental dressings—are all evidences of a simple and systematic style of architecture; and the experienced antiquary will not fail to perceive an analogy between the east end and the chancel of Barfreton Church, in Kent.† In both these edifices early pointed or lancet windows are introduced. There will also be found a coincidence in the nave of this church and that of St. Peter's, at Northampton; particularly in the range of arcades and small

\* “On the corbels are not only represented grotesque heads, but some of the simplest heraldic charges—as the chief, chief indented, pale, bend, bendlets, undy, fess, saltier, crosses of various kinds, chevron, &c. Such ordinaries occasionally occur in similar situations on other Norman religious edifices, but only on the most ancient.”—*Architectural Antiquities of Normandy*, vol. ii. p. 16.

† See “*Architectural Antiquities of Great Britain*,” for engravings and accounts of this building and of that at Northampton.

windows to the clerestory, as well as in the block cornice, or corbel table. These two English churches were raised, we have every reason to believe, soon after the Norman colonisation of Britain. In Plate III., the design, construction, and architectural character of the tower are clearly elucidated. The construction of its roof or pyramid will not escape the notice of the English antiquary, who will also examine the projecting heads at the angles of the roof, called crockets in Mr. Cotman's work.

About one mile west of Caen is the village of St. Germain de Blancherbe, commonly called *La Maladerie*, from a lazaret house, founded there by Henry II. A.D. 1161. The engraved Title-page to this Volume contains the representation of an arch-way, and some architectural ornaments from a church in this village. "The decorations," says Mr. Turner, "are remarkable: they principally consist of a very sharp chevron moulding, interspersed with foliage and various figures." In the annexed Engraving the string-course beneath the opening consists of two different patterns, as does also the blocking cornice above. The pateras, in the spandrils, are from another building.

In the vicinity of this village, and at a place on the opposite side of the river, are the celebrated *quarries*, from which the noted *Caen-Stone* is now, and has for many centuries, been obtained. This stone, like that of Bath, in England, is soft, and easily worked; but it is of a more compact substance and of finer grain: its weight is 150 pounds to the French cubic foot in the quarry. The quarries are worked in the manner of caves, and thus guarded against exposure to the weather, to preserve the surface of the rocks from frost. Most of the stone is obtained from a stratum between 20 and 36 feet from the surface. The mode of working the quarries is by excavating chambers of 25 feet, at the extremities of which, solid piers are left to support the roof, which is 20 feet in height. The stones are raised through shafts, at the top of which are large wheels, turned by two or three men. About 100 men are now employed in these quarries, who, like the colliers in England, work by lamp-light, and their time of employment is from 6 A.M. to 8 P.M., meal-times excepted. The ground landlord usually lets a piece of land, measuring 200 by 100 French feet, on lease for nine years. During the Norman dynasty in England, the Caen-stone was imported into this island in large quantities. It is related that it was employed in London Bridge, the Tower of London, Westminster Abbey, Canterbury Cathedral, &c. Ducarel has quoted some charters shewing the estimation in which it was held.

The stones known in France by the name of *Carreaux d'Allemagne* are much used for floors of rooms in Normandy, and nearly all over the kingdom. Great quantities are also exported. A fossil crocodile was found in these quarries in 1817, perfect in form, with the scales clearly defined. It consequently excited much curiosity amongst geologists.

#### CHURCH OF ST. JACQUES, AT DIEPPE.

OF this very interesting edifice we have only one Engraving, representing part of a stone screen in the north transept, or "aile of the choir," as mentioned by Mr. Turner, who characterises it as "an elegant screen, which probably encloses a chantry chapel, and which, like the lady chapel, exhibits a singular mixture of pointed forms mixed with Roman members: parts of it resemble the tomb of Bishop Fox, at Winchester."\* The Engraving displays two door-ways, with rich open work above. A portion of this Plate shews the finished mouldings, whilst the other part represents only the leading lines. In Mr. Cotman's *Architectural Antiquities* are views of the western front of this church, and also the east end, both of which display a profusion of enriched sculpture, in crockets, finials, tracery, double flying buttresses, an elegant marigold window, &c. At the south angle of the west front is a square tower, of handsome design, and highly decorated with ornaments. Mr. Turner describes the church as a valuable specimen of the ecclesiastical architecture of successive ages.

#### CHATEAU-FONTAINE LE HENRI.

ABOUT eight miles north of Caen is the château, or mansion, represented by the three Engravings annexed; and nothing in building, perhaps, could be adduced more demonstrative of the want of taste, or the absence of all beauty, harmony, and rational combinations, for domestic comforts and for economical construction. Like the frightful head-dresses of the ladies in George the Second's time, which disfigured and deformed "the human face divine," the immense roof of this, and other similar houses, overpowers and oppresses the

\* "Architectural Antiquities of Normandy," vol. i. p. 38.



habitable and useful parts of the dwelling. At the north-west angle of the building here delineated, the roof is strangely preposterous, and unaccountably lofty, weighty, and unsightly. We seek in vain to ascertain the meaning of the architect, and the purposes for which such superfluous work could be intended. The view of the whole front (Plate I.), and elevations of two of its windows, will fully elucidate the external features of this château; and if the interior be decorated in a corresponding style, we may safely conclude, that it is tasteless and frittered in the extreme. Although we must reprobate such works when considered as architectural designs, we do not deny that an artist may derive interest, and even improvement, from analysing them; for he may ascertain the state and caprices of the human mind, the manners and habits of people in different eras, influenced by governments and climates dissimilar to his own, and hence may deduce information both historical and instructive. Speaking of this house, and of two others of similar character in Caen and Rouen, Mr. Turner remarks: "Specimens like these are curious in the history of the arts; they shew the progress that architecture had made in Normandy at one of the most interesting periods in French history: they also shew its relative state as respectively applied to civil and religious purposes."\* "This château," says the same author, "is a noble building, and a characteristic specimen of the residences of the French noblesse during the latter part of the fifteenth century, at which period there is no doubt of its having been erected, although no records whatever are left upon the subject. Fontaine le Henri was then still in the possession of the family of Harcourt, whose fortune and consequence might naturally be expected to give rise to a similar building. As compared with the mansions of the English nobility, this château may be advantageously viewed in conjunction with Longleat, in Wiltshire,† the noble seat of the Marquess of Bath." Most of the exterior surface of this building is covered with "medallions, scrolls, friezes, canopies, statues, and arabesques, in bas-relief, worked with extraordinary care and great beauty. Their style is that of the *Loggia* of Raphael; or, to compare them with another Norman subject of the same era, of the sculptures upon the mausoleum raised to the Cardinal d'Amboise, in Rouen Cathedral."‡

\* Cotman's "Architectural Antiquities of Normandy," vol. i. p. 68.

† Figured and described in Britton's "Architectural Antiquities," vol. ii. p. 105, &c.

‡ Turner's "Tour in Normandy," vol. i. p. 157.

AN ESSAY  
ON THE  
**Architectural Antiquities of Rouen :**

WITH ACCOUNTS OF  
THE CHURCH OF ST. OUEN; CHURCH OF ST. VINCENT; NUNNERY OF ST. CLAIR;  
FOUNTAIN DE LA CROSSE; FOUNTAIN DE LA CROIX DE PIERRE;  
PALAIS DE JUSTICE; HOTEL DE BOURTHEROULDE; L'ABBAYE ST. AMAND;  
CATHEDRAL OF NOTRE DAME; ARCHBISHOP'S PALACE; AND  
CHURCH OF ST. MACLOU.

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THE archiepiscopal city of Rouen, if not so rich and interesting in its specimens of genuine Norman architecture as Caen, presents so many attractions to the antiquary, artist, and general traveller, that it cannot fail of claiming a large share of attention and inquiry from each and all of these persons. Its Roman works, and most of its early Norman buildings, are nearly all erased; but in the enriched and even florid specimens of the pointed style, and in the picturesque houses of the streets, this city is pre-eminent. The churches of Notre Dame and St. Ouen are both of them large, spacious, and abound in architectural beauties: almost every street offers highly picturesque features, in its irregular houses, ornamented gables, halls, stone crosses, churches, &c.; but it must also be admitted, that these very features demonstrate the absence of the modern comforts and luxuries of domestic residence. Narrow streets, with houses whose upper stories overhang the lower, constructed with timber and plaster, may please the eye of the artist, as subjects for pictorial delineation, but they are not calculated to surpass the wide street and flat-fronted houses, as places to live in and derive comfort from. Rouen may be referred to as a truly picturesque city, and in this respect may be said to bear some resemblance to Bristol in England. The streets are described by Mr. Turner as dark, dull, and filthy; and in these deplorable characteristics too much correspond with some other old towns, where modern improvements have not superseded these defects. The same discriminating antiquary thus sketches

the features of Rouen from Monte Sainte Catharine: — “ The Seine, broad, winding, and full of islands, is the principal feature of the landscape. This river is distinguished by its sinuosity, and the number of islets which it embraces, and it retains this character even to Paris. Its smooth tranquillity well contrasts with the life that is imparted to the scene by the shipping and the bustle of the quays. The city itself, with its verdant walks, its spacious manufactories, its strange and picturesque buildings, and the numerous spires and towers of its churches, many of them in ruins, but not the less interesting on account of their decay, presents a fore-ground diversified with endless variety of form and colour. The Bridge of Boats seems immediately at our feet; the middle distance is composed of a plain, chiefly consisting of the richest meadows, interspersed copiously with country seats and villages embosomed in wood; and the horizon melts into an undulating line of remote hills.”\*

In addition to the buildings delineated, or in part defined, by the accompanying Engravings, Rouen offers to the antiquary several other very interesting edifices for study. The *Halles*, according to the topographers of the city, are the largest and finest in the world,† though their prototypes at Bruges and Ypres, are certainly very superior; and we may venture to place our English Halls of Westminster and Norwich in comparison, without much fear. In the *Churches* of *St. Paul* and *St. Gervais* are some specimens of early ecclesiastical architecture, particularly in the chancel of the former. This ends in three circular compartments, — a singularity which renders it worthy of particular investigation and display. The Church of *St. Gervais* has an apsis “ obtusely angular, and faced at the corners with large rude columns, of whose capitals some are Doric, or rude Corinthian, and others as wild as the fancies of the Norman lords of the country. The most singular part of this church is the crypt under the apsis, a room about 30 feet long by 14 wide and 16 high, of extreme simplicity and remote antiquity.”‡ At the palace connected with this church died William, the first Norman monarch of Britain; and, like

\* “ Tour in Normandy,” vol. i. p. 120.

† The hall allotted to merchants is 272 feet in length by 50 in width; those for the drapers and for wool are each 200 feet long; whilst that appropriated to corn is 300 feet in length: French measure. These surround a square area. Westminster Hall measures 270 feet in length by 74 feet in width, and 90 feet in height: English measure. St. Andrew’s Hall at Norwich, divided into three aisles by two rows of pillars, is 120 feet long and 70 feet wide.

‡ Turner’s “ Tour in Normandy,” vol. i. p. 125.

many other conquerors and heroes, was deserted by his friends, *i. e.* sycophants and physicians, the moment he was no more, and was plundered by his servants whilst his body lay neglected and naked in the hall,—a sad and awful lesson to military tyrants! The *Chapel of St. Julian*, now a wood house, about three miles from Rouen, is, according to Mr. Turner, “one of the purest and most perfect specimens of the Norman era.” Mr. Cotman has given a view of it, and Mr. Turner has fully described its architecture. The Churches of *Lery*, *Pavilly*, *Yainville*, and *Jumieges*, all in the vicinity of Rouen, offer many varieties of Norman architecture, each of which buildings has some peculiarity of design and detail worthy the examination and record of the antiquary. The two splendid churches of St. Ouen and of Notre Dame are at once instructive schools of architecture and noble monuments of the taste, science, and enthusiasm, of their respective artists.

#### ACCOUNT OF THE CHURCH OF ST. OUEN — ROUEN.

AMONG the numerous specimens of splendid ecclesiastical architecture in Normandy and other parts of France, the Church of St. Ouen ranks pre-eminent. In richness of decoration, in exuberance of fancy, in elaborate execution, it cannot fail to attract the attention and admiration of all travellers, and will prove more peculiarly interesting to the architectural antiquary. Although the accompanying Prints do not constitute a complete illustration of the church, they will serve to shew the stranger its prevailing features, and furnish the artist with materials for practical purposes or historical inference. The foundation of the present building was laid in 1318 by the Abbot Jean Rousel, better known by the name of *Mardargent*, by whom it was advanced as far as the transept; the remainder was the work of subsequent periods, and the building was continued to the beginning of the sixteenth century;—it is not even now completed. The annexed *ground plan* (Plate I.) will convey some idea of the extent and dimensions of the church;\* and the view of the nave, looking east, displays the impressive perspective of the

\* The following are the dimensions of the interior in French feet, as given in Mr. Turner's Tour:—Length of the church, 416 feet; ditto nave, 234 feet; ditto choir, 108 feet; ditto lady chapel, 66 feet; ditto transept, 130 feet; width of ditto, 34 feet; ditto nave without the ailes, 34 feet; ditto including ailes, 78 feet; height of roof, 100 feet; ditto of tower, 240 feet.

interior, the arches of which are of great height and fine proportions, and the whole appearance is excessively light and lofty; the mouldings of the arches are shallow, and the building seems all window. The lightness of effect is considerably aided by the clerestory gallery opening to the glazed tracery of the windows, behind, the mullions of the one corresponding with those of the other. To each of the clustered columns of the nave are attached two tabernacles, consisting of canopies and pedestals, for the reception of statues of saints. These are shewn in the interior view, and also in the Plate of an elevation and section of one of the compartments of the nave. (Plate II). The pillars of the choir do not appear to have been similarly ornamented; but upon one of them, serving as a corbel to a truncated column, is a head of our Saviour, and on the opposite pillar, another of the Virgin; the former exhibiting a remarkably fine antique character. The capitals of the pillars in the choir were formerly gilt, and the spandrels of the arches painted with angels—now nearly effaced. Round the choir, as we perceive by the plan, is a series of chapels, or oratories, the walls of which have been covered with fresco paintings of figures and foliage. In the Chapel of St. Agnes is an inscribed stone commemorating the melancholy death of Alexander Berneval, the master mason of the building, who, it is traditionally said, murdered his apprentice from jealousy, he having executed the very splendid *circular window* in the northern transept, which is generally allowed to be superior to that on the southern side, which was the workmanship of the envious master. This window exhibits in its tracery the produced pentagon, or combination of triangles, called the pentalpha. These large circular windows, sometimes known by the name of rose, or marigold windows, are beautiful characteristic features of French ecclesiastical architecture. In this church, besides those in the transepts, there is a very fine specimen in the great west window, which is fully delineated in the accompanying series of Plates.

The flying buttresses, one of which is shewn in the Plate, with the section of a compartment of the nave, end in richly crocketed pinnacles, supported by shafts of unusual height. The triple tiers of windows seem to have occupied nearly all the wall work of the building. Balustrades of varied quatrefoils run round the aisles and body; and the centre tower, which is wholly composed of open arches and tracery, terminates, like the south tower of the cathedral, with an octangular crown of fleurs-de-lis. The elegance of the south porch and transept is unrivalled. This portion of the church was always finished with care: it was the scene of many religious ceremonies,

particularly of espousals. The bold and lofty entrance of this porch is surrounded within by pendent trefoil arches, springing from carved bosses, and forming an open festoon of tracery. The vaulting within is groined, and ornamented with richly carved pendants, and the portal, which it shades, is covered with a profusion of sculpture: the death, entombment, and apotheosis of the Virgin, form the principal groups. Mr. Turner considers them, both in design and execution, far superior to any specimens of the corresponding era in England. On the same side of the church is an interesting *doorway*, a representation of which is preserved in Plate III. It exhibits an arch of the Tudor form, richly crocketed, and terminating in a finial of very beautiful design, and a pointed arch similarly ornamented with crockets, and the mouldings decorated by a continued range of oak leaves, which descends some way down the jambs.

The western front is still imperfect. According to the original design it was to have been flanked by magnificent towers, ending in a combination of open arches and tracery, corresponding with the outline and fashion of the central tower. These towers, which are now only raised to the height of about 50 feet, jut out diagonally from the angles of the façade; and it is supposed that they were to have been united by a porch of three arches, somewhat resembling the western entrance of Peterborough Cathedral.

Several specimens of painted glass from this church are engraved and coloured from the gorgeous originals. It is a singular but a happy circumstance, that the church preserves the whole of its original glazing. Each intermullion contains one whole-length figure, represented upon a diapered ground, good in design, though the artist seems to have avoided the employment of brilliant hues. The sober light harmonises with the gray, unsullied stone-work, and gives a most pleasing unity of tint to the receding arches.

#### THE CHURCH OF ST. VINCENT

Is justly noted for the delicacy of its sculptured details. It is surmounted by a large square tower, in which are bells and a clock. The windows of this church are worthy the notice of the antiquary. The *western porch*, represented by the annexed Prints, is distinguished for the beauty of the crocketed arch, relieved in the interior by trefoils, which extend considerably below the

spring of the arch, and is flanked by buttresses, with tabernacles, niches, and statues, of superior execution. The two Engravings will illustrate the peculiar form and ornaments of this very singular porch.

#### THE NUNNERY OF ST. CLAIR

HAS little claims to the admiration of the architectural antiquary; but the *entrance gate-way* gives a variety to the examples here brought forward.

#### THE FOUNTAIN DE LA CROSSE,

AN interesting specimen of the architecture of the fifteenth century, is situated in the Rue de l'Hôpital.\* Its general design may be understood by the annexed Print, which shews a plan, an elevation, and details, from the first of which we perceive that it projects from a wall, and exhibits five faces, with niches in each. These are surmounted by rich canopies of fanciful tracery. The fountain is finished by a short truncated pyramid, which in Millin's time was surmounted by a royal crown.

#### THE FOUNTAIN DE LA CROIX DE PIERRE

STANDS at the junction of three streets, which, previous to the reign of St. Louis, were without the walls of the city. Although, like the former subject, this is appropriated to a fountain, it is very different in design and situation. It is insulated, and has some resemblance to the crosses erected to the memory of Queen Eleanor, in England. As shewn by the annexed plans and elevation, it consists of three stories, of varied design, raised on a plain basement. In the first and second stories are canopied niches, with pedestals, &c.

#### THE PALAIS DE JUSTICE.

IN this interesting edifice the three estates composing the Duchy of Normandy, viz. the deputies of the church, the nobility, and the good towns,

\* Rouen is noted for the number of its fountains, there being not less than thirty for the use of the public, supplied with water from five different springs, and conveyed into the city by canals.

formerly held their meetings. Here, also, the Court of Exchequer had its sittings. Where the States once deliberated, the electors of the Department now assemble for the purpose of naming the deputies who represent them in the great council of the nation. The Palace, in its present state, is composed of three distinct buildings, erected at different times, and forming collectively three sides of a parallelogram, whose fourth side is merely an embattled wall, with an elaborate gate-way. One of these buildings, named the *Salle des Procureurs*, was erected six years anterior to that more properly called the *Palais de Justice*; but was subsequently annexed to the palace. The exterior of the *Salle des Procureurs*, the south elevation of which, with a ground plan and section, forms one of the accompanying Prints, is comparatively simple: the most highly decorated part of it is the gable, which is flanked by two octangular turrets, shewn in the same Print. The roof is of a very high pitch, in which are lucerne windows, of rich execution. Between the square windows, in the body of the hall, are buttresses, with tracery. Beneath the hall is a prison.

The southern building, erected exclusively for the sittings of the Exchequer, is very sumptuous in its decorations, both without and within. Here the windows in the body of the building have flattened, elliptic heads; and are divided by one mullion and one transom. The mouldings are highly wrought and enriched with foliage, and are nearly counterparts of those in the château at Fontaine le Henri. The lucerne windows, vieing with those in the Place de la Pucelle, are of a different design, and form the most characteristic feature of the front: they are pointed, and enriched with mullions and tracery, and are placed within triple canopies of nearly the same form, flanked by square pillars, terminating in tall, crocketed pinnacles; some of them are fronted with open arches, crowned with statues. A most superb specimen may be seen by consulting the engraved Plate of the elevation, section, and plan, of the south front, Pl. I., and the other Print, Pl. IV., which must be valuable to the architect. An oriel, or sort of tower, of highly enriched workmanship, projects into the court, and varies the elevation. Much of the interest of the Palais de Justice has been destroyed by not being allowed to continue in its original state: for one half of it has been degraded by alterations, or stripped of its ornaments. The room in which the parliament formerly met, and which is now employed for the trial of criminal causes, still remains comparatively uninjured. Its ceiling of oak, nearly as black as ebony, divided into numerous compartments, and covered with a pro-



fusion of carving and gilt ornaments, affords a gorgeous example of the taste of the times when constructed. The open-work bosses of this ceiling are gone, as are the doors enriched with sculpture, and the ancient chimney-piece, and the escutcheons charged with sacred devices, and the great painting by which, before the revolution, witnesses were made to swear. Around the apartment are several sentences, in letters of gold, reminding judges, jurors, witnesses, and suitors, of their duties. The room itself is said to be the most beautiful in France for its proportions and quantity of light.

### HÔTEL DE BOURTHEROULDE.

IN the *Place de la Pucelle d'Orleans* is a large house of stone, &c., partly of the same era as the Palais de Justice, but richer in its sculptures. It is the only house of the kind remaining at Rouen, and may be regarded as the most curious specimen of domestic architecture in Normandy. This Hôtel, according to M. Auguste le Prévost, was begun towards the end of the fifteenth century by William Leroux, the twelfth of the name, Lord of Bourtheroulde, who was living in 1486, and finished by his son, William, whose arms are emblazoned in various parts of the edifice. The entire front is divided into compartments by slender buttresses, or pilasters. The intervening spaces are filled with basso-relievos, evidently executed by different masters; and there is not a single square foot of this extraordinary building which has not been ornamented. The principal façade, represented in the annexed Print, Plate II., is decorated with bas-reliefs, very rich in their composition and execution, which extend under all the windows of the first story, and also below those of the upper tier. A banquet beneath a window in the first floor is in a good *cinq-cento* style. Others represent the labours of the field and the vineyard, fishing, &c.; all rich and fanciful in their costume. The salamander, the emblem of Francis the First, appears several times very conspicuously amongst the ornaments. Many of the basso-relievos are engraved and minutely described by E. H. Langlois, in his "*Description Historique des Maisons de Rouen.*" On the north side, and joining the octagonal tower, extends a spacious gallery, the architecture of which is rather in Holbein's manner. Foliaged and swelling pilasters, like antique candelabra, bound the arched windows. Beneath is the well-known series of bas-reliefs, executed on marble tablets, representing the interview between Francis the First, of

France, and Henry the Eighth, of England, in the Champ du Drap d'Or, between Guisnes and Ardres, whose heads are placed within two niches on each side of the gate-way entering the court. They were first discovered by the venerable Father Montfaucon, who had them engraved for his "*Monumens de la Monarchie Française*." These sculptures are much mutilated, and so obscured by smoke and dirt, that the details cannot be easily understood. The corresponding tablets, above the windows, are even in a worse condition, and appear to have been almost unintelligible in the time of Montfaucon, who conjectured that they were allegorical, and intended to represent the triumph of religion. Each tablet contains a triumphal car, drawn by different animals, and crowded with mythological figures and attributes. On the top of the high-pointed roof is a bunch of leaden thistles, which has proved a puzzle to antiquaries. (See Plate II. B).

#### THE ABBEY ST. AMAND — ROUEN.

WHATEVER may have been the character and beauty of this building originally, very little now remains, and that is of comparatively modern date. The accompanying illustrations represent the style of decoration prevailing in the house, which belonged to the abbess, and which, Mr. Turner says, "is in a great degree in ruins. What remains, however, is very curious; and is, perhaps, the oldest specimen of domestic architecture in Rouen. It is partly of wood, the front carved with arches and other sculpture in bas-relief, and partly of stone."\* The building surrounds a court-yard, at one angle of which is a polygonal turret, with the arms of the Abbess, Marie d'Anneburel, who governed here in 1532. The northern side of the court was built at the end of the fifteenth century, under the abbacy of Thomasse Daniel. The façade, except the ground-floor, is entirely of timber, richly adorned with panels, tracery, &c. and with windows of painted glass. On the first story is a room having two chimnies, with a ceiling of timber, divided into squares and painted scroll-work. The whole of this apartment is decorated with carvings, executed with the greatest delicacy. The mantle-piece of one of the fire-places is imitative of a hurdle, and has the arms of the Daniels, much mutilated. The whole is crowned by a frieze of arabesques, in the midst

\* "Tour in Normandy," vol. i. p. 180.

of which are the arms of Guillemette d'Assy, who was abbess in 1518. The mantle-piece also, similarly charged, has columns decorated with capitals, singularly composed of heads of cherubim. The gate-way to this ancient Abbey, which was founded in 1030, was in the Rue St. Amand, near the parish church, and opposite the Rue de la Chaîne. It is of the time of Louis XIV., was built in the ancient walls of the convent, and is now in the same state as it was in 1792.

### THE CATHEDRAL OF NOTRE DAME

Is of uncertain foundation, but an edifice was built on this site in 1063, when Duke William attended at the dedication. It is said that no part of that building remains; but there are portions of the eastern side of the northern tower, called St. Romain, in the real Norman style, and the lateral door-ways of the western front partake of the same. The square and low central tower is supposed to be of the date of 1200: other parts are obviously the workmanship of different ages, and there can be little risk in asserting, that it has been progressively raised by the bounty of many patrons. The southern tower was begun in 1485 and completed in 1507; the first stone of the central portal was laid in 1509; and the lady chapel, though commenced during the earliest part of the fourteenth century and finished in the middle of the fifteenth, contains also work of the year 1538. At this last date, Cardinal Georges d'Amboise, the great benefactor, restored the roof of the choir, which had been injured in 1514 by the destruction of the spire. "The interior of this cathedral," says Mrs. Stothard, "is so imposingly beautiful, that on entering the ailes the mind is struck with an involuntary awe; the sombre light reflected through the painted windows, the majestically fretted roof, the high vaulted arches,—all combine to strike the beholder with that feeling of veneration, and to inspire that disposition towards serious contemplation, which does indeed so well prepare the mind for devotional exercise. Every window in the cathedral is filled with painted glass."\*

On the northern side of the cathedral is the *cloister-court*, only a few arches of which now remain. This appears, on the eastern side, to have consisted of a double aile or ambulatory. In the annexed Plate is engraved

\* "Tour through Normandy," &c. p. 23.

one of the door-ways on the north side of this cloister, and it will be found to be an interesting specimen. From a series of small clustered columns rises a pointed arch, richly ornamented, and decorated with crockets. The doors are square headed, and separated by a pier, or cluster-column, and the upper part of the arch is filled up and relieved by trefoils and a quatrefoil, in which, from a sculptured bracket, rises a headless saint, holding a book. There is another saint on the apex of the arch, and two female figures are placed one on each side, at the springing of the arch. The northern transept is approached through a gloomy court, once occupied by the shops of the transcribers and calligraphists, the *libraires* of ancient times, and from them it has derived its name. The *Cour des Libraires* is entered beneath a gateway of beautiful and singular architecture, composed of two lofty pointed arches, of equal height, crowned by a row of smaller arcades; and is flanked by buttresses decorated with niches, with canopies and pediments, and other buttresses terminating in finials. One of the gate-ways is engraved in the annexed Plate, where are also some sections, plans, and mouldings, in detail. Another Plate preserves a representation of one half of the wooden door, which is most highly adorned with panelling and tracery. (See Plate LXVIII. No. 1.) The stair-case communicating with this door-way is peculiarly delicate and beautiful (See Plate LX.)\* Its date being well ascertained, we may note it as an architectural standard. It was erected by the Archbishop Cardinal d'Etouteville, about 1460, forty years subsequently to the building of the room. A representation of this singularly light stair-case is preserved in the annexed Plate, and another Engraving is devoted to its minuter details.†

#### THE ARCHBISHOP'S PALACE—ROUEN.

OF this once noted edifice our illustration is confined to two particular turrets, which are certainly curious specimens of ancient domestic architecture, and both are appropriated to stairs. The principal façade of this palace was built by the Cardinal d'Etouteville, and consisted of several apartments, surrounding a large square court. At one angle of this area is a spacious gateway, of rustic work, in a sort of Tuscan style: this is connected with a stair-case, which leads to a state-gallery.

\* An interesting view of this staircase is inserted in Mrs. Stothard's Tour.

† Of this cathedral a Benedictine monk, of the name of Pommeraye, has published a quarto volume of 700 pages, to which we are indebted for the knowledge of the dates here assigned.

## THE CHURCH OF ST. MACLOU — ROUEN,

Is, according to Mr. Turner, “ unquestionably superior to every other in the city, except the Cathedral of St. Ouen.” Within this church, near the western entrance, is the unique *stair-case*, delineated in the annexed Engraving, which represents it in elevation, section, and by plans, whereby its general design and subordinate details\* may be understood. It formerly conducted to the organ-loft. The elegant *carved doors* of this church were executed by Jean Goujon, “ a man so eminent,” says Mr. Turner, “ as to have been termed the Corregio of sculpture.”

## THE CHURCH AT CAUDBECK,

A TOWN seated on the eastern bank of the river Seine, north of Rouen, is an interesting specimen of the Burgundian style of architecture, and, as may be inferred from the Engraving of a compartment of the *sacristy*, is profusely adorned with tracery and sculpture. The windows and ornaments of this part of the building are unlike any thing we have in England, and seem to belong rather to the domestic than to the ecclesiastical architecture, as may be seen by referring to the Engravings of Fontaine le Henry and the Hôtel de Bourtheroulde. The annexed Print shews one compartment externally, also a section and details at large ; whilst another Print displays a plan and section of a part of the church, called the *lady chapel*, which was chosen for delineation on account of the singularly constructed pendantive roof. Dr. Dibdin says, “ the church has numerous side chapels and figures of patron saints. The entombment of Christ, in white marble, at the end of the Chapel of the Virgin, is rather singular, inasmuch as the figure of Christ itself is ancient, and exceedingly fine in anatomical expression, but the usual surrounding figures are modern, and proportionally clumsy and inexpressive.”†

\* Mr. Turner states, that it was constructed in 1512, and, according to common phraseology, by voluntary subscriptions, although the volunteers were bribed by the assurance of forty days' and one hundred days' indulgences.

† “ A Bibliographical, Antiquarian, &c. Tour,” vol. i. p. 210.

## ACCOUNT OF THE CATHEDRAL OF BAYEAUX.

AMONG the architectural antiquities of the famous city of Bayeaux,\* its Cathedral is not only a prominent but a most important object. Occupying a sacred spot, which appears to have been dedicated to Christianity as early as the third century, it exhibits various styles and peculiarities of the genuine Norman, and of the pointed architecture. Beneath the choir is a small ancient crypt, the vaulting of which is supported by eight columns, whose capitals, according to Monsieur Caumont, are of truly Roman character. Whatever may have been the sizes and peculiarities of the churches which occupied the site of the present edifice, it is not very material to inquire. It appears that King William the First of England, and his queen, were present at the dedication of one here in 1077. Parts of this building most likely remain; although the troops of Henry the First nearly destroyed the church, in the general conflagration of the city. The main walls and their solid architectural features being incombustible, not only resisted the fire, but were most probably used by the subsequent architect. The ruins continued unaltered for more than fifty years, when Bishop Philip of Harcourt commenced a new edifice, or a restored one, in 1157. It is doubted by its historians whether the oldest parts of the building be of this time, or belong to that of Odo, brother to King William of England, who was bishop of this see for more than fifty years, and who manifested "unbounded liberality and munificence." At the time of its dedication he enriched the church with various gifts, one of which was of peculiar value and splendour. This was a sort of chandelier, in the shape of a crown composed of wood and copper, and covered with silver plates. It measured 16 feet in height by 38 feet in diameter;—was diversified with ornaments in the shape of crowns or towers, and was intended to hold "an immense number of tapers," or candles, which were lighted on high festivals. It was suspended from the roof in the nave, opposite the great cru-

\* The history of this city is intimately connected with that of England. It was here that Duke William, on being nominated by Edward the Confessor his successor to the English crown, caused Harold to attend and do him homage in the name of the nation. Here also, Henry the First was detained prisoner by his eldest brother; in revenge for which, on coming to the throne, he laid siege to the city and burnt it. (See "*Archæologia*," vol. xvii. p. 911.) Again, Edward the Third attacked and nearly destroyed Bayeaux in 1356. Henry the Sixth brought from this city a large collection of Norman charters, which are now preserved in the Tower of London. The *Bayeaux Tapestry* is a relict of great importance as an historical document.

cifix, and is said to have continued there till 1562, when the Huguenots committed havoc in the church. If, however, the building was destroyed in the time of Henry the First, it is not likely that this sumptuous ornament was saved.

Successive alterations and repairs, enlargements and improvements, have tended to make this edifice "a medley of various ages;" to the different portions of which it would be difficult, if not impossible, to assign accurate dates. By examining and describing the Prints, we shall be able to understand these characteristics.

Plate I. is a valuable ground plan of the church, with its series of chapels, &c.; the dimensions of which in French feet are thus stated by Béziers:—Height of the central tower, 224 feet: of the two western ditto, 230 feet: length of the interior of the church, 296 feet: width of ditto, 76 feet: height of ditto, 76 feet: length of the nave, 140 feet: width of the nave, 38 feet: ditto of side aisles, 17 feet: ditto of chapels, 15 feet; length of the transepts, 113 feet: width of ditto, 33 feet: length of the choir, 118 feet: width of ditto, 36 feet. Its measurements by the English scale may be ascertained by the annexed plan.

The elevation of the west front shews an interesting portion of the edifice: See Plates II. and III. The lower part of the front is occupied by a screen, divided into five compartments, of the pointed style, all highly decorated. In the centre is a large wide pointed arch, with a square-headed entrance beneath; on each side of which are other arches of the same style; the door-ways are but half the width of the arches which enclose them. These, with the central arch, have their archivolts crowded with a multiplicity of ornaments, and the walls above the transom of the door-ways are occupied by historical sculptures. In the two exterior compartments the arches are unpierced, and are flanked by a profusion of clustered columns: over each of the four lateral arches are angular pediments, crocketed, the tympanums of which are pierced by a variety of quatrefoils, trefoils, and other ornaments, within circular mouldings. Above the central arch is a flat balustrade of quatrefoils, behind which rises a large pointed window, of very rich tracery. Over this window is a row of statues of saints, placed in niches, and arranged in pairs, the pediment terminating above each pair of arches in a pyramidal canopy. The two flanking towers are bold and massy, and present in the higher stories several varieties of the semi-circular arch. On the northern one appears a very interesting specimen of the corbel table. They are surmounted by spires of very ancient date, at the bases of which

spring pinnacles of corresponding design. The northern tower, according to tradition, was erected with the church; the southern in 1424: but this is very improbable.

The exterior of the nave presents a specimen of the ornamented pointed style, whilst the pointed architecture of the choir is elegant and simple. An elevation of the exterior of one of the compartments is engraved in Plates IV. and V., and will convey a clear idea of the execution of the whole design: but even in this part there is a want of uniformity; some of the windows are deeply imbedded in the walls, whilst others are nearly on a level with the surface. The southern portal is bold and appropriate, though not in the purest style. On each side of the door-way were originally three statues, whose tabernacles remain, though the saints have been unniched. Over the door is a bas-relief, containing numerous figures, disposed in three compartments, and representing some legendary tale or events, which it is not very easy to decipher. The cupola surmounting the low central tower is totally at variance with every other part of the building. Mr. Dawson Turner says that it was erected in 1714, at the expense of Bishop Francis de Nesmond; and, as might be expected from a performance of that time, is rather of Grecian than of Christian design, but a bad specimen of either.

The interior of the church consists of a nave, lateral ailes, and a transept, and a choir, with ailes and chapels. The six piers of the nave are massy, and adorned with demi-pillars or shafts. The arches above them are semi-circular, encircled with bands, composed chiefly of the chevron moulding and diamonds; but specimens occur of the square embattled, the lozenge, with acorns, the lotus, and leaves, occupying the triangular interstices, and with other ornaments. On one of them is a curious border of heads, with beards, and some with elongated and upright ears, and some with crowns. These and other specimens of the decorative mouldings may be seen in the Plate of details, marked IX. The wall above the arches is adorned with a species of tessellated work cut in the stone, of varied patterns, some interwoven, others reticulated: the lines indented in the stones, as well as the joints which form the patterns, are filled with a black cement, or mastich, so as to form, according to Mr. Turner, a kind of *niello*. This may be seen in the Plate above referred to; where also the capitals of the pillars are shewn to be an imitation of the Grecian Corinthian. In the nave there is no triforium, but a row of small arcades runs immediately above the ornaments of the archivolts, bounding which is a cornice of an antique pattern, which is surmounted by a light gallery



below the windows of the clerestory: the façade of this gallery consists of a range of trefoil-headed arches, with trefoils in the spandrils, and immediately under the corona is a range of quatrefoils, as may be seen in Plates IX., X., and XI. The windows of the clerestory are, in the opinion of Mr. Turner, the loftiest ever seen in a similar situation. The very tall arches that support the central tower are likewise pointed; as are those of the transept, the choir, the side-aisles, and the chapels. Of the choir, an elevation of the exterior and interior of one of the compartments may be seen in Plates IV. and V., and a transverse section in Plates VI. and VII. The capitals of the columns supporting the pointed arches, bear some resemblance to those of the Norman pillars; and the spandrils are adorned with circular ornaments, possessing, according to a friend of Mr. Turner's, somewhat of the Moorish or Tartarian character, being nearly in the style of those which are found in the same situation in the Mogul mosques and tombs. Some are merely in bas-relief: in others the central circles are deeply perforated, whilst the ribs are composed of delicate tracery. The mezzanine story, or triforium, consists of a series of pointed arches, each enclosing a smaller pair, under a larger one occupying the whole width of the lower arch: the clustered pillars have capitals, and the angles between the arches are occupied by trefoils, circles, and other delicate ornaments. The spandrils of the arches are relieved by circles with sculptured figures. Each of the three stories is separated from one another by a cornice of foliage, of very elegant design and execution. The stalls of the choir are beautifully executed in oak, and beneath them are misereres, variously-carved. Upon the roof of the choir are still to be seen the portraits of the first twenty-one bishops of Bayeaux, each with his name. The walls of the chapels of the choir were covered with large fresco paintings, now nearly obliterated. Indeed, the whole of the cathedral at one time displayed a profusion of works of art. It is generally stated, and with great apparent truth, that the lady chapel is of a date much posterior to the rest of the building, though we have no certain data of the time. The glazing of the windows is of complicated patterns, a species of ornament introduced about the time of Louis XIV.; and Felibien, who has given several plates of them in his *Treatise on Architecture*, observes, that this variety was intended to supply the place of painted glass.

Beneath the choir is a subterraneous chapel, or crypt, dedicated to St. Manvieu, of a similar character to that of the Holy Trinity, at Caen. The sculpture of the capitals bears a resemblance to some which are seen in similar situations in the Egyptian temples; and the walls are covered with

paintings, probably of the fifteenth century; but those upon the springing of the arches above the pillars appear considerably older. Over the only window that gives light to this crypt, is preserved an inscription to the memory of Bishop de Boissy.

The canons of this place once possessed the celebrated piece of needle-work, now known as the *Bayeaux Tapestry*, but heretofore as the "Toile de St. Jean." At present it is kept at the hotel of the prefecture, to whose custody it was committed, after being unrolled and publicly exhibited by Buonaparte. This interesting tapestry, the work of Queen Matilda, has been amply illustrated in "the *Archæologia*," and "*Vetusta Monumenta*," of the Society of Antiquaries.

#### TOWER OF THE CHURCH OF ST. LOUP.

It is neither a very easy nor a pleasant task for a person to write accounts of places he never saw, or of buildings to which he is a complete stranger. I have felt this in a painful and mortifying manner during the composition of the preceding essays. Nature has not qualified us to see with the eyes of other persons, or fully enter into all their feelings, reasonings, and impressions: yet the author who makes up his writings from his precursors, must endeavour to ascertain and appreciate their meaning and intentions. Historical works may be thus fairly and judiciously composed; but not those of a descriptive character. To elucidate the history and define the architecture of the Tower at St. Loup, I sought in vain for evidence; and the only account I have been able to find is contained in the following words:—"The little church of St. Loup is a perfect Gothic toy of the twelfth century,—with the prettiest, best-proportioned tower that can be imagined. It has a few slight clustered columns at the four angles, but its height and breadth are truly pigmy. The stone is of a whitish gray. We did not enter; and with difficulty could trace our way to examine the exterior through the high grass of the churchyard, yet *laid* with the heavy rain. What a gem would the pencil of BLORE make of this tiny, ancient, interesting edifice!"\* With this extract, and the annexed Print, the reader may make his own conclusions.

\* "Bibliographical, Antiquarian, and Picturesque Tour," by the Rev. T. F. Dibdin, vol. i. p. 360.

FINIS.

LONDON:  
J. NOYES, TOOK'S COURT, CHANCERY LANE.

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# Architectural Antiquities

OF

## Normandy.

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A LIST OF THE SUBJECTS AND PLATES CONTAINED IN THIS WORK, WITH THE DATES OF THE BUILDINGS, ARRANGED IN NEARLY A CHRONOLOGICAL SERIES, ACCORDING TO THE TESTIMONIES OF DIFFERENT AUTHORS.

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*The Figures, from 1 to 80, mark the Numerical Arrangement of the Plates, for binding, &c.*

1. Engraved Title — Church of GRAND MALADRERIE, near  
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3. Nave, Interior Elevation of a Compartment. — Section  
and Details.
4. Perspective View of the Interior.
5. Crypt beneath the East end of the Choir. — Plan and  
Two Sections.
6. Capitals and Bases from the same Church.
- CHURCH of ST. STEPHEN — *L'Abbaye aux Hommes*. . . . . 1077
7. Ground Plan of the Church.
8. Perspective View of the West Front.
9. Nave, Exterior Elevation, Transverse Section, and Plan  
of Compartment.
10. Ditto — Interior Elevation of Two Compartments.
11. ——— Perspective View — Interior.
12. Sacristy — Longitudinal Section. } Upper Part,
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17. Architectural Details, Elevations and Sections.

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## CHATEAU FONTAINE LE HENRI, near CAEN. . . . . 1500

71. View of the West Front.

72. Window on the Ground Floor of Tower.

73. ——— Upper Part of Tower.

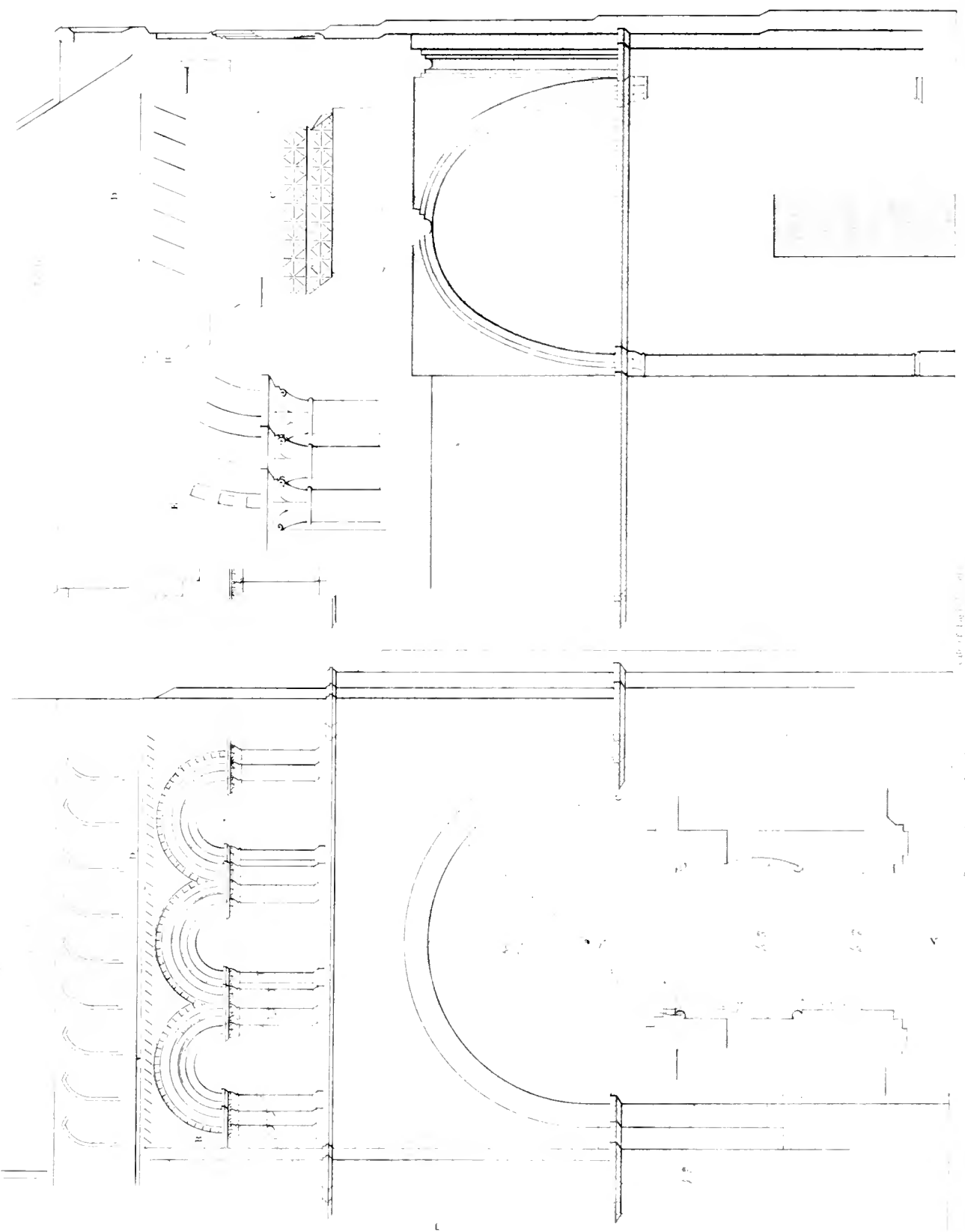
74. *Six Specimens of String Courses*, from the Church of St. Ouen, Rouen—Palais de Justice — St. Nicholas Church, &c.

75. *Four Specimens of Parapets*, from St. John's Church, Caen, and Cathedral, Bayeux.

76. *Architectural Details*—Elevations and Sections—Church of St. Ouen, Rouen, and Chateau Fontaine Le Henri.

- 77, 78. *Seven Specimens of Stained Glass*—Church of St. Ouen, &c. Rouen.

- 79, 80. Ten do. do. do.



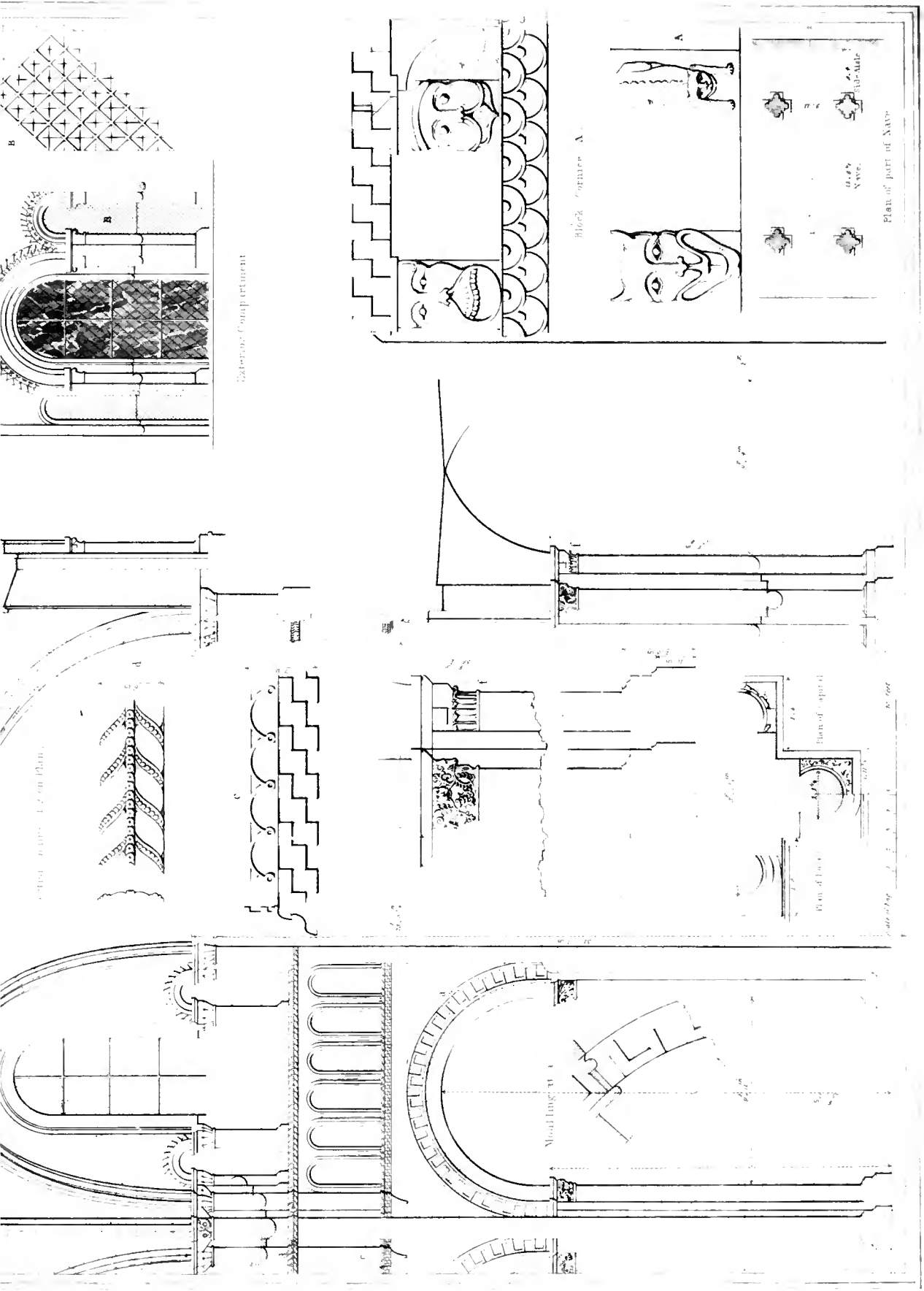
ABBAYE AUX DAMES CAEN ENTRANCE GATEWAY  
 17th ELEVATION NO. 2 POSITION OF THE LINE A-V, PLAN  
 (and "arched" line 17th to 18th)

Engraved by J. G. B. R. R. R.  
 17th

Printed by J. G. B. R. R. R.  
 17th







ELEVATION, SECTIONS, & DETAILS, OF PARTS OF THE  
CHURCH, L'ABBAYE, AUX DAMES, CAEN.

London: Published by J. Le Keux, 1824. No. 10, in the Strand.

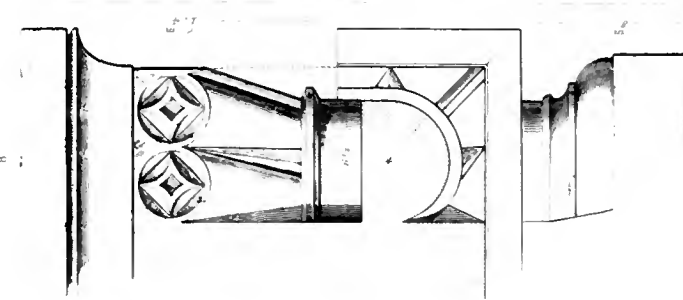
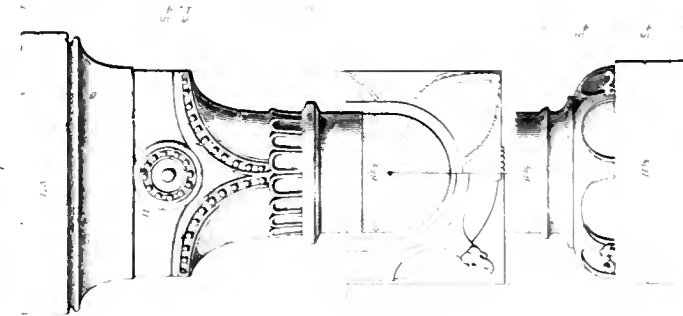
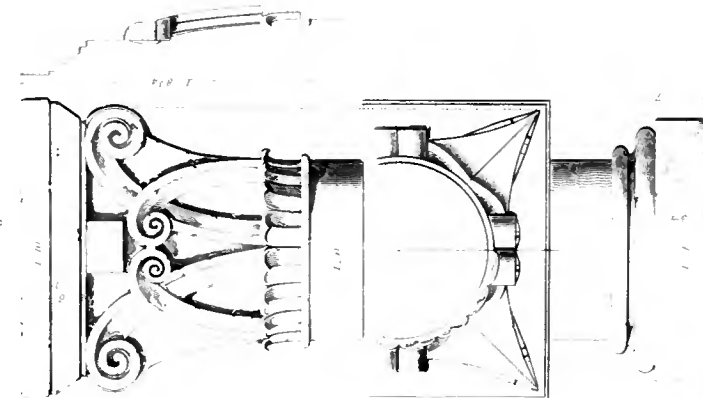
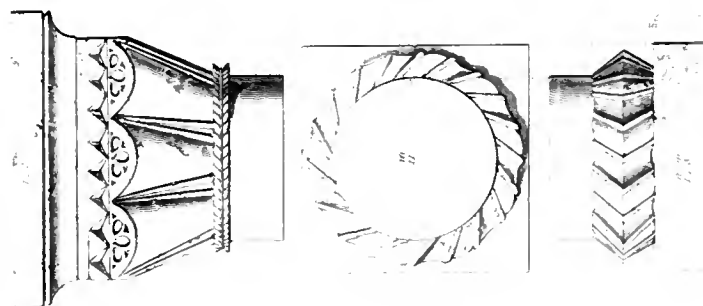
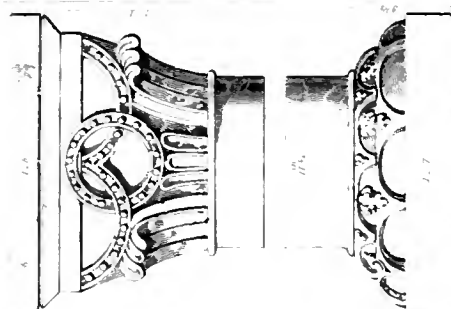
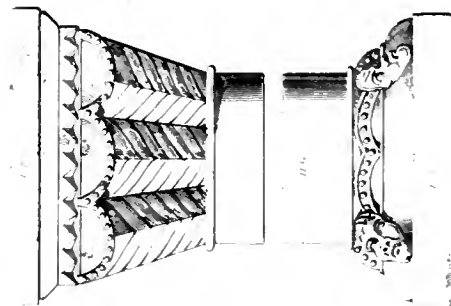
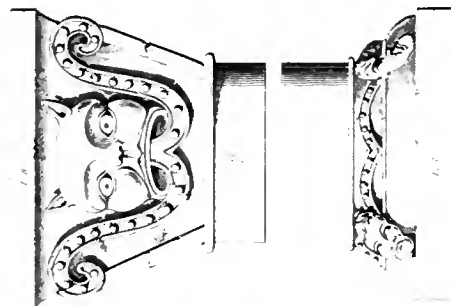
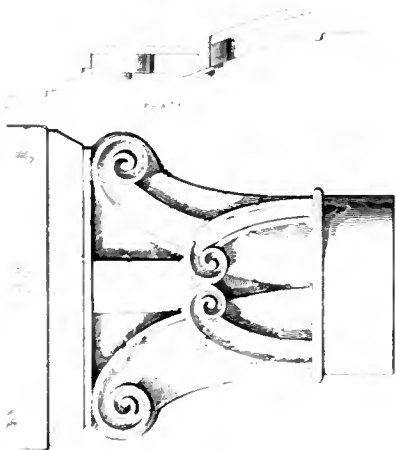
Engraved by J. Le Keux





Interior View of the Church  
ABBAYE, AUX DAMES. CAEN





Capitula & Bases from the Church of  
ABBAYE AU DAME-S. - CHEN  
Nº 1 G From Crypt - 2 4 3 3 Upper part of Nave - B From Transept -

Abstracted by S. D. Ivanov, L'v. V. Lyubchenko

Идеология и культура

Approved by Mr. [unclear]

*London Published March 1 1821. by J. Russell, Printers in Great*

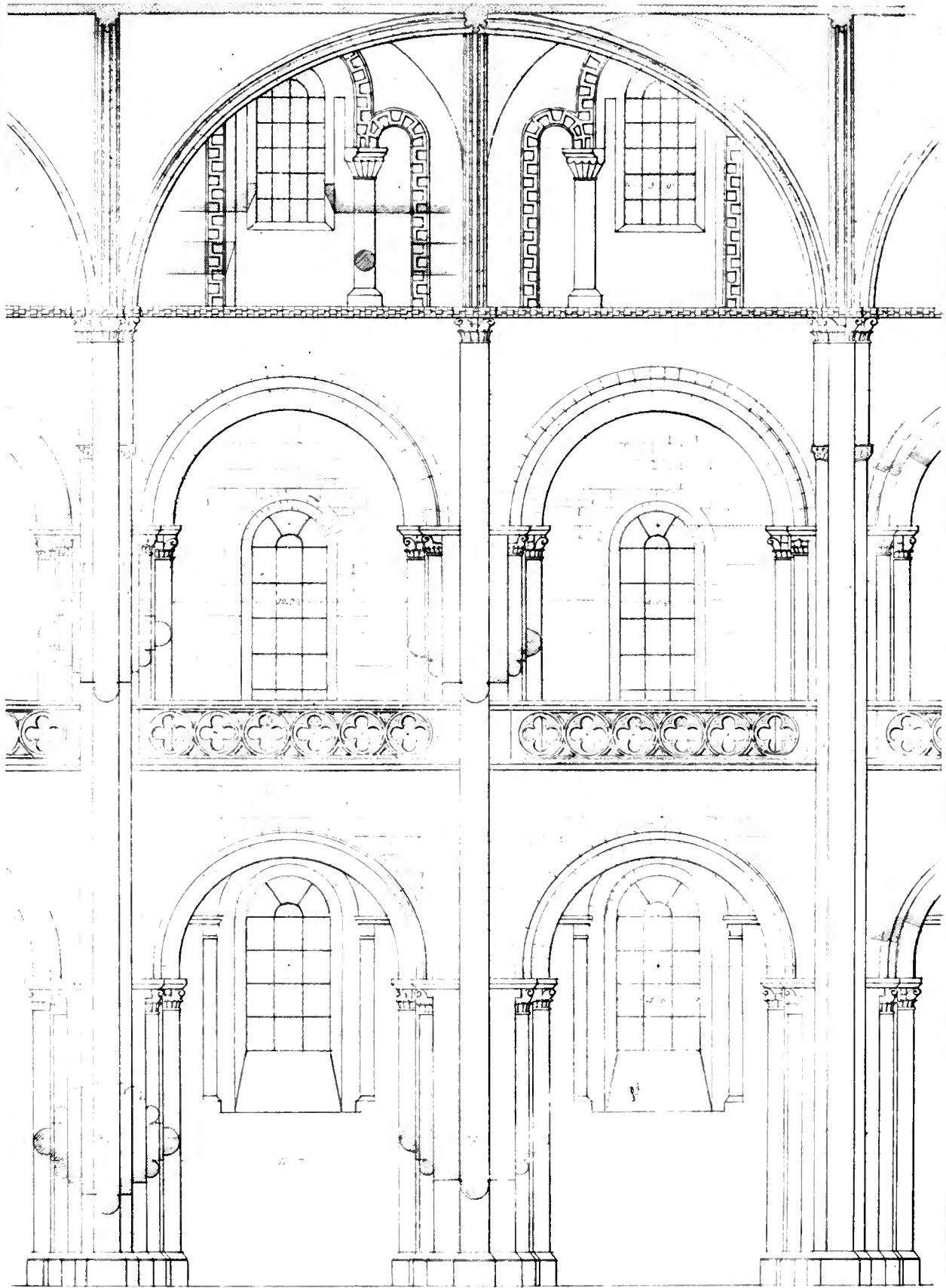




Western front, &  
ABBATTE AUX HOMMES CHURCH, CAEN







Measures in French feet and inches

CHURCH ABBAYE AUX HOMMES, CAEN.

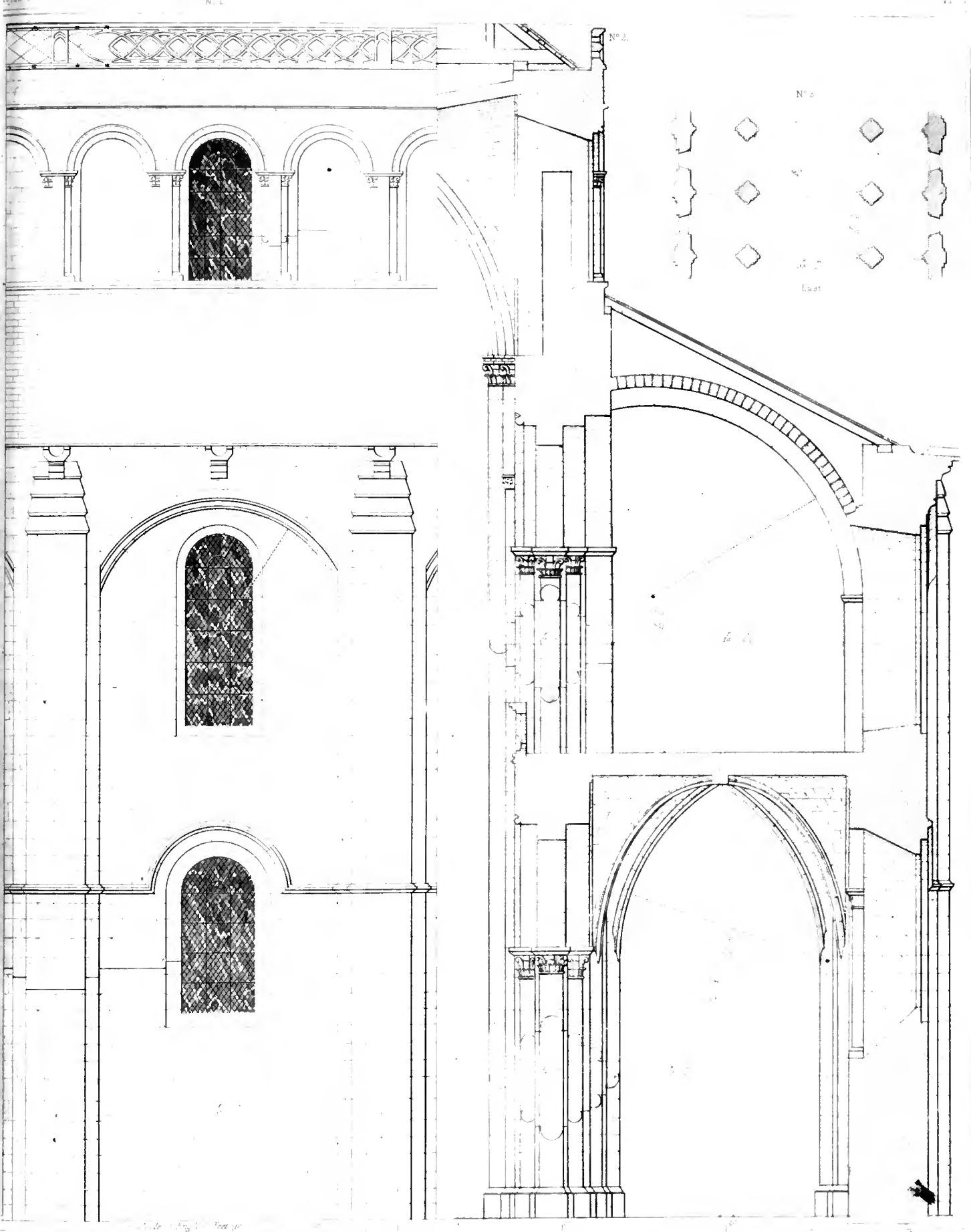
Elevation of 3 Compartments of Nave

London, Published by J. G. & J. H. B. & Co. 1840.

Engraved by H. T. K. & Co.

2nd. 1/2 Sheet





Measured & Drawn by A. Fugère 1825

1/2 Section of 1st compartment of Nave - 1/2 Transverse Section of 1st Nave - 1/2 Plan of 2nd compartment of Nave & Aisle

ÉGLISE ABBAYE AUX HOMMES. CAEN

London. Published June 1825 by J. G. & J. H. Smith, Stationers.





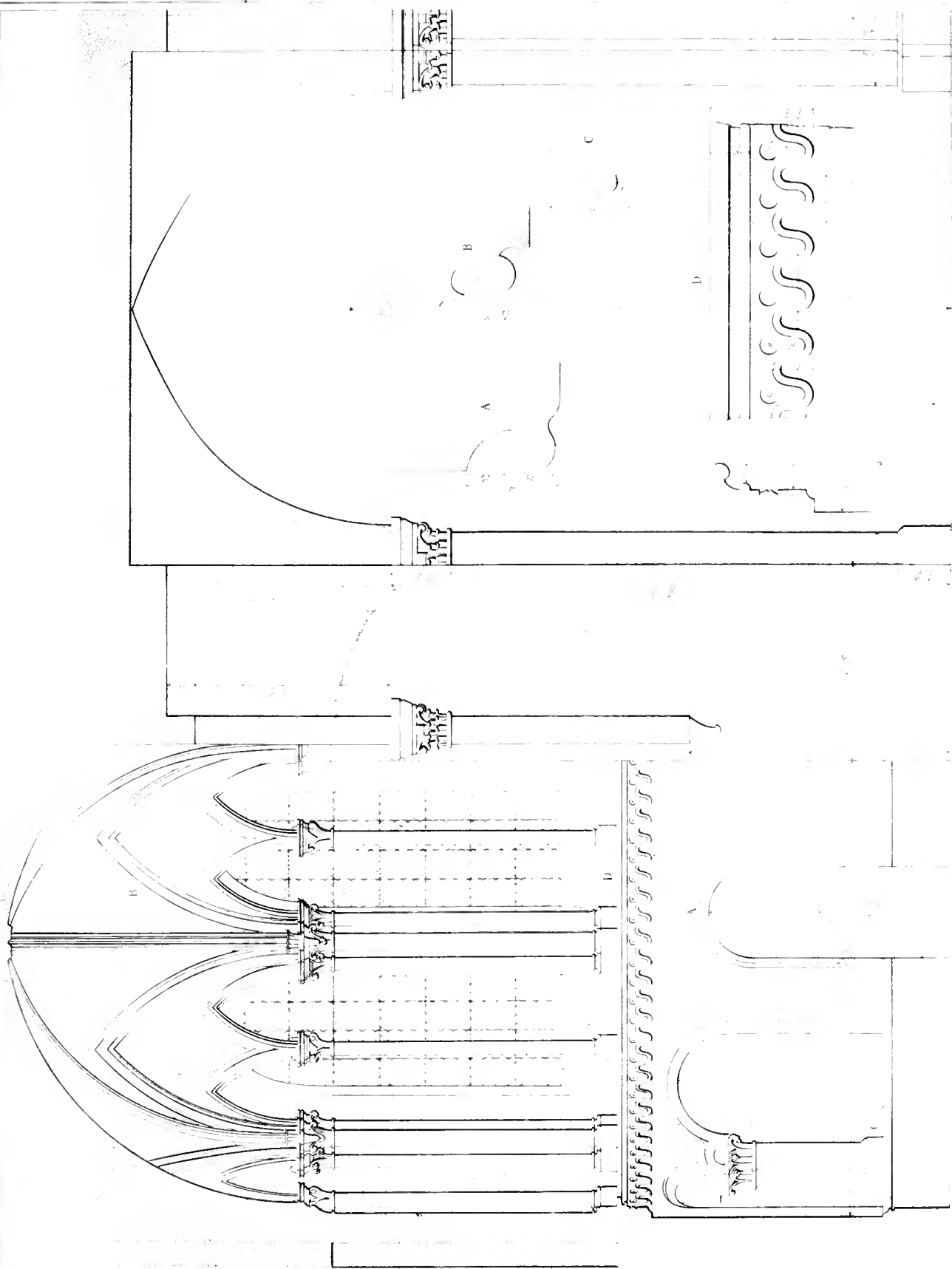
A. Pugin del. et sculp. F. Arundale del.

H. G. R. 1840

Interior View of the Church looking East  
ABBAYE AUX HOMMES - CAEN

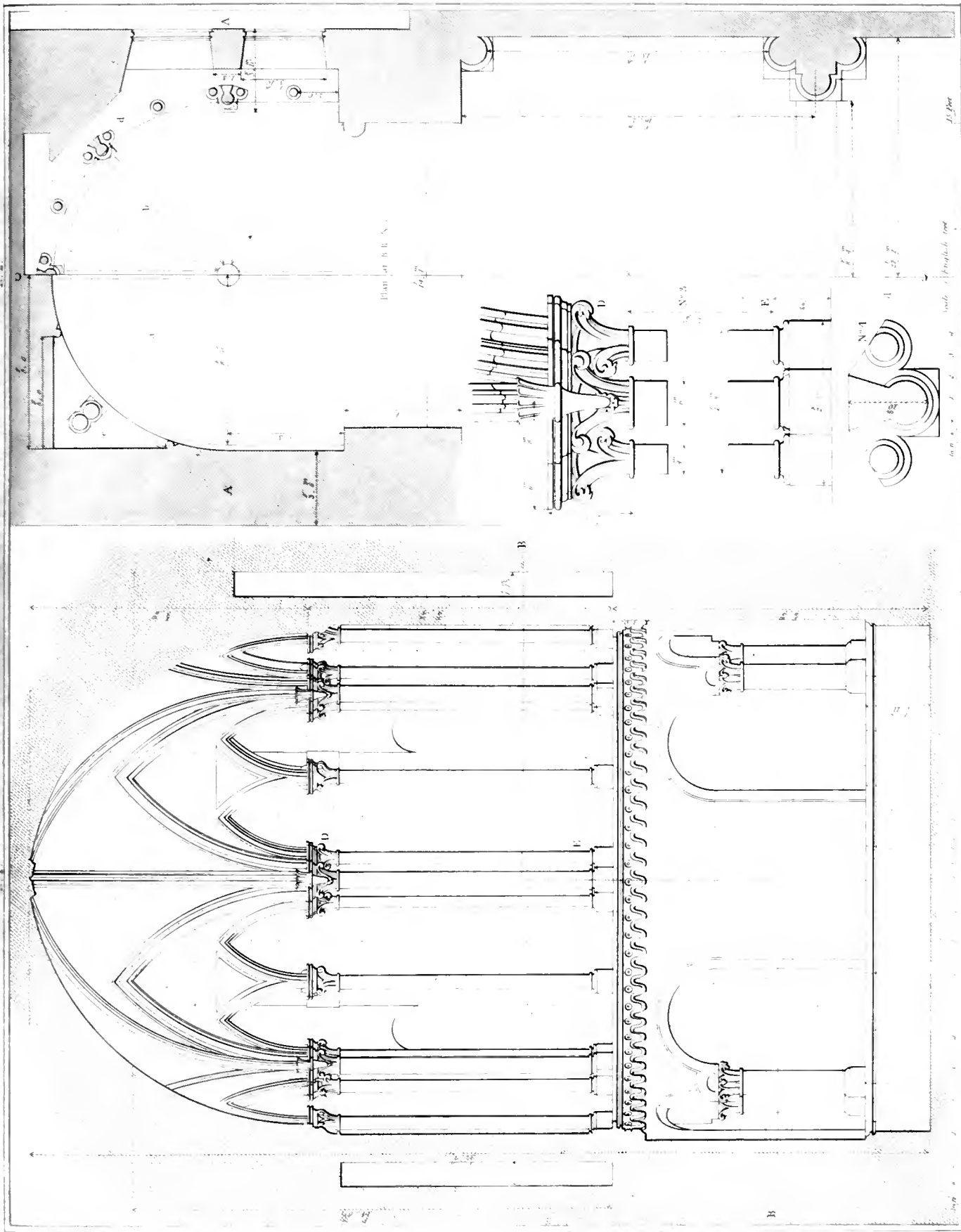
Engraved by J. C. G. & Co. from the original drawing by A. Pugin









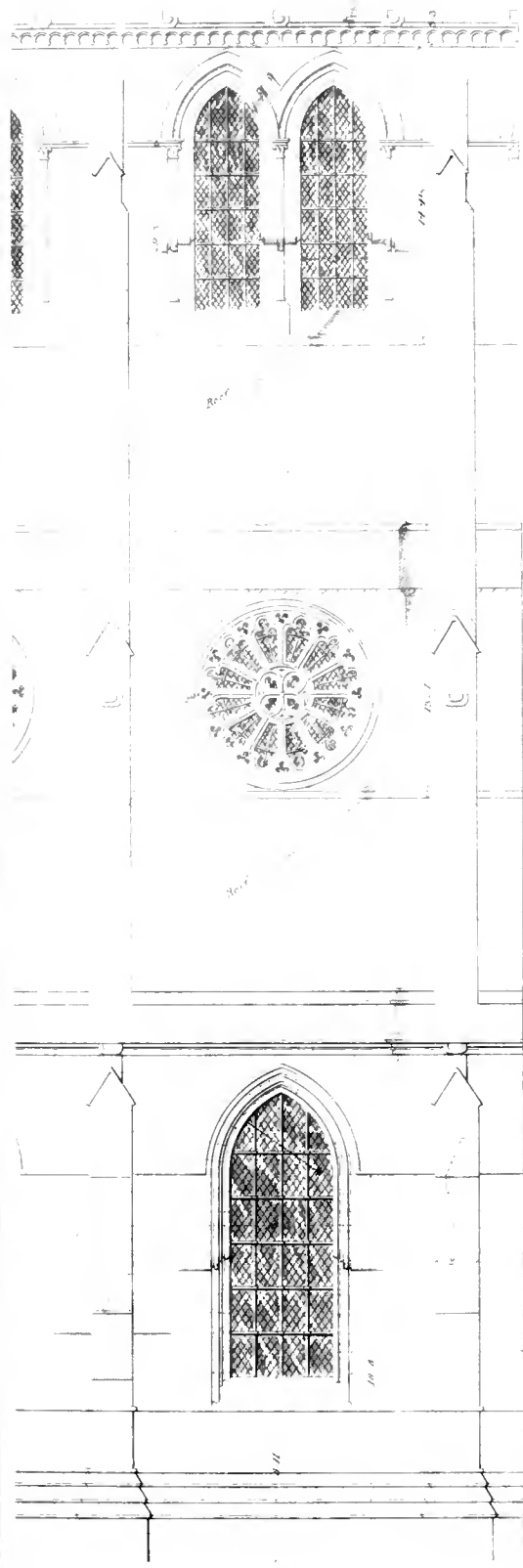


Engraved by J. L. B.

N° 1. Plan of the Choir and Apse. N° 2. Section of the Choir and Apse.

Architect: A. N. HOMMEL. 1844.





N°1



N°2



N°3

Scale of 1/100 Feet

Measured & Drawn by A. Pugin

Compartment Chon of the Church.  
ABBAYE AUX HOMMES CAEN

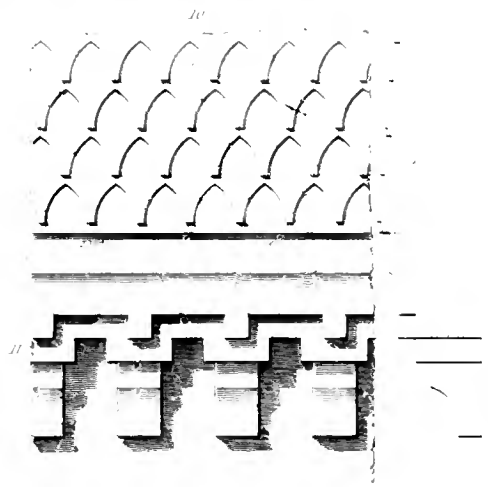
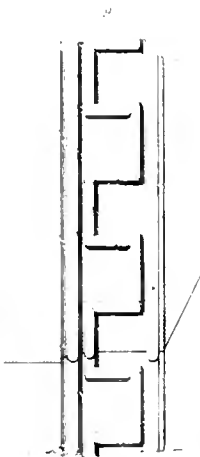
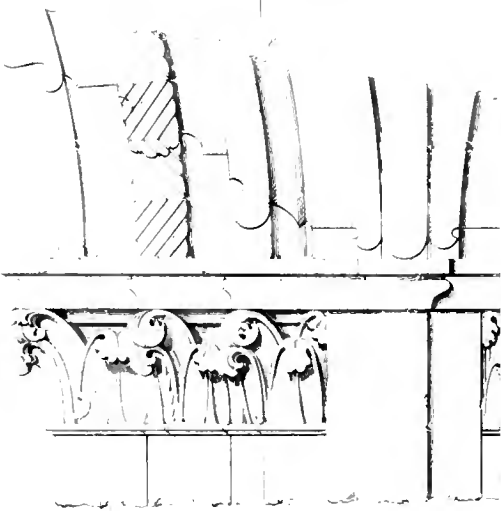
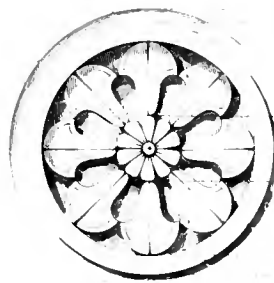
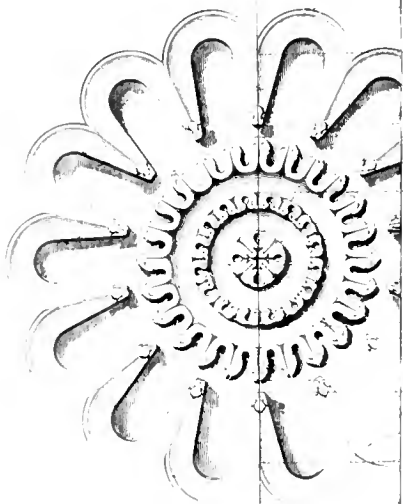
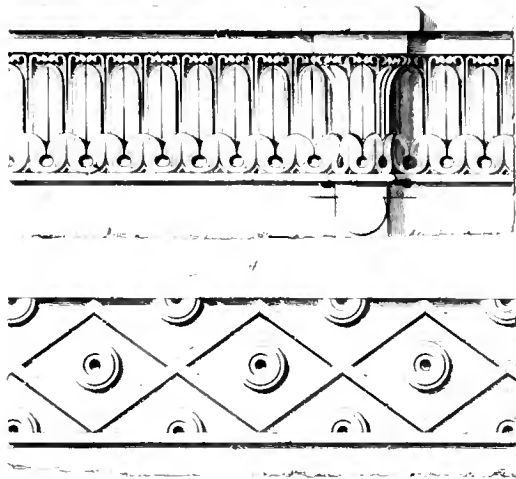
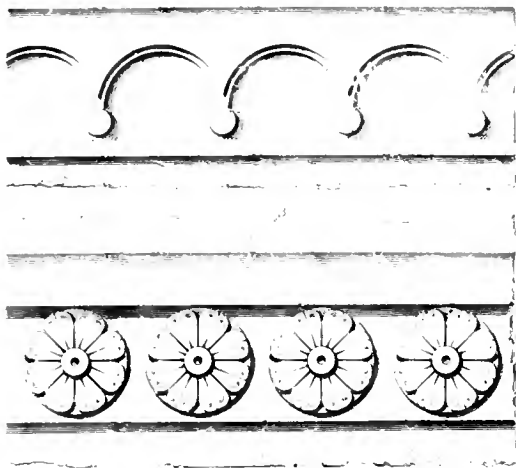
H. Le Roux sculp

London Published March 1, 1835, by J. Denton, Burton Street



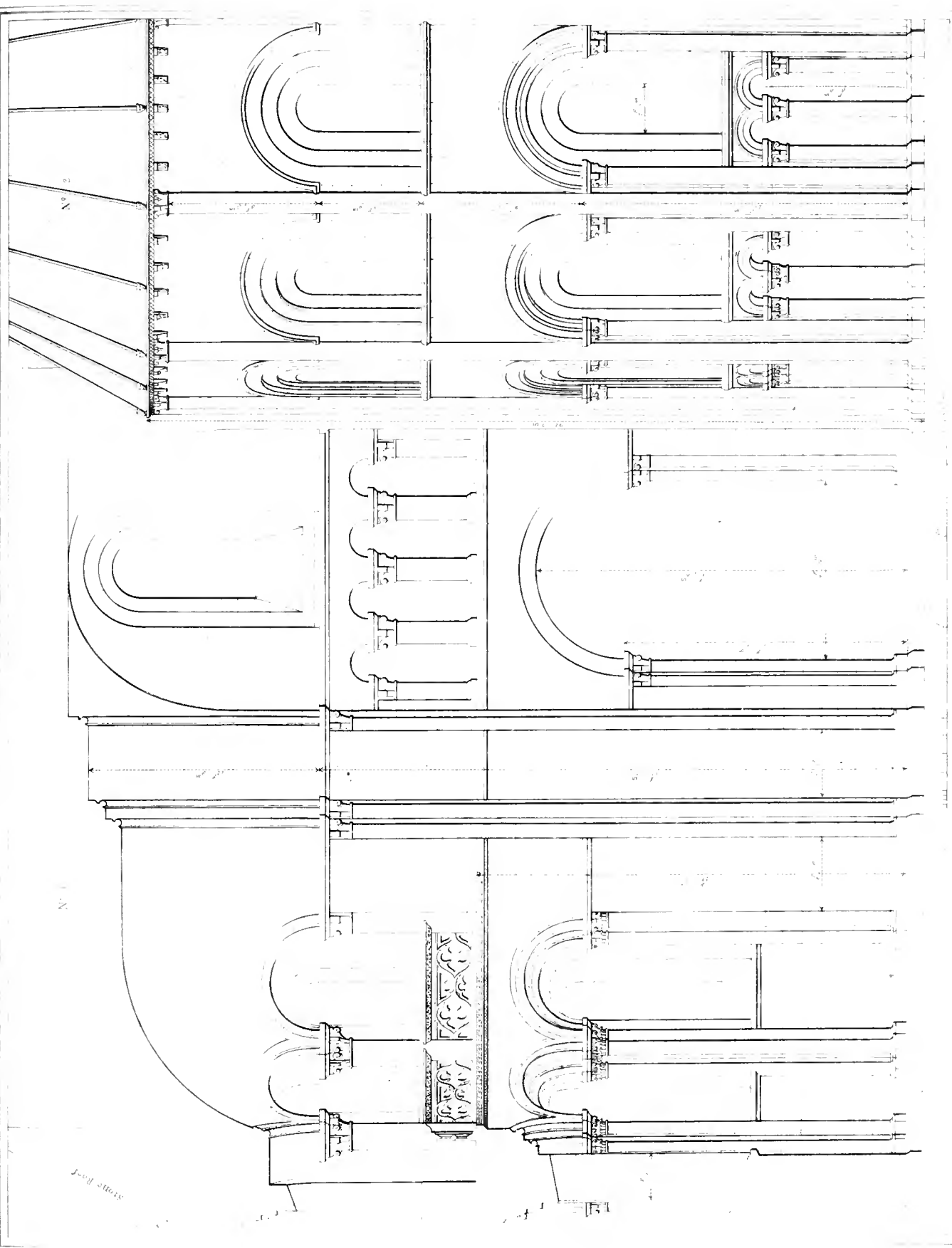










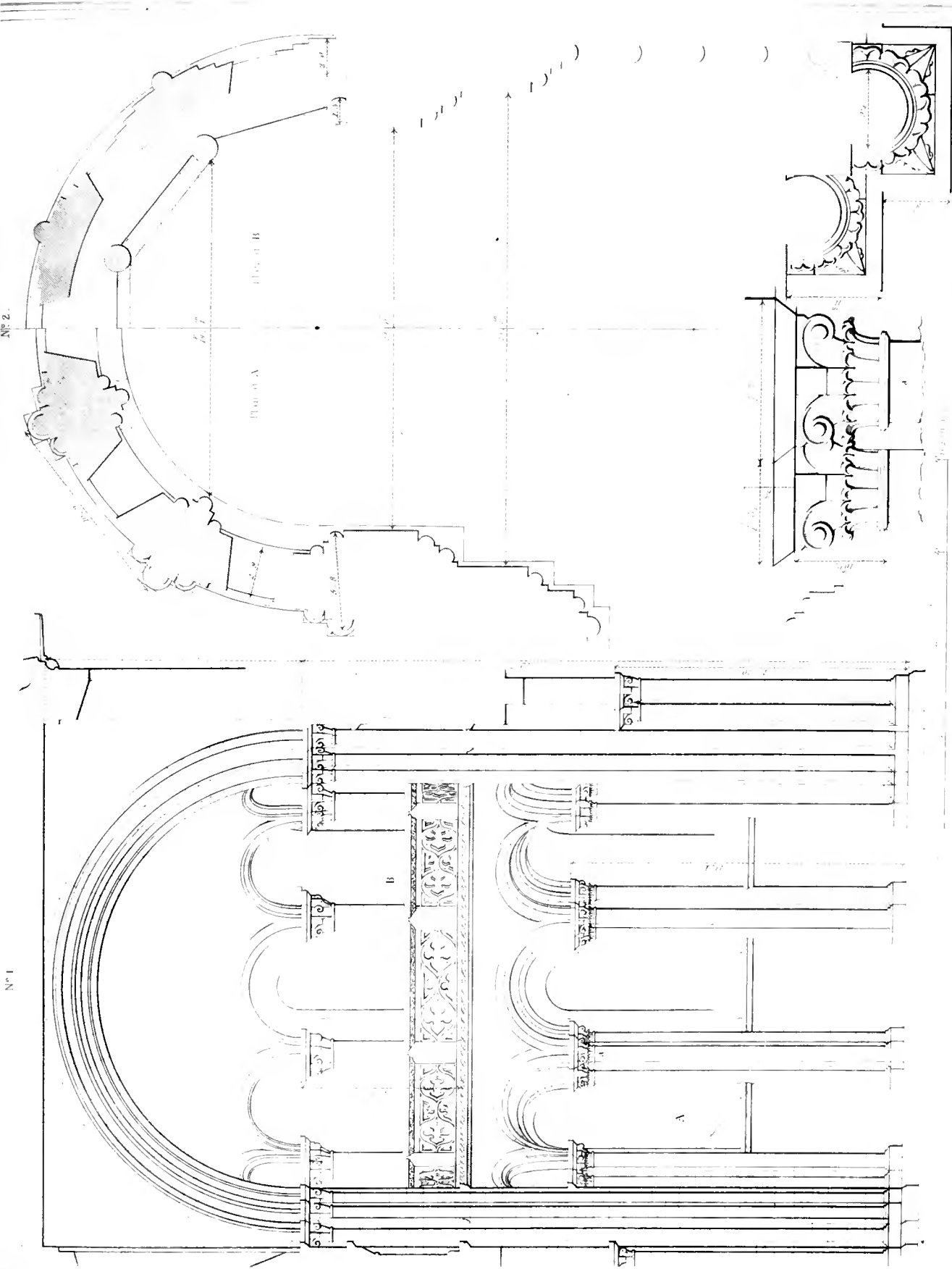


VIEW FROM THE CHANCEL, LOOKING SOUTH, N° 2. ELEVATION OF HALF OF THE AISLES OF ST. NICHOLAS, CHURCH, CAEN.



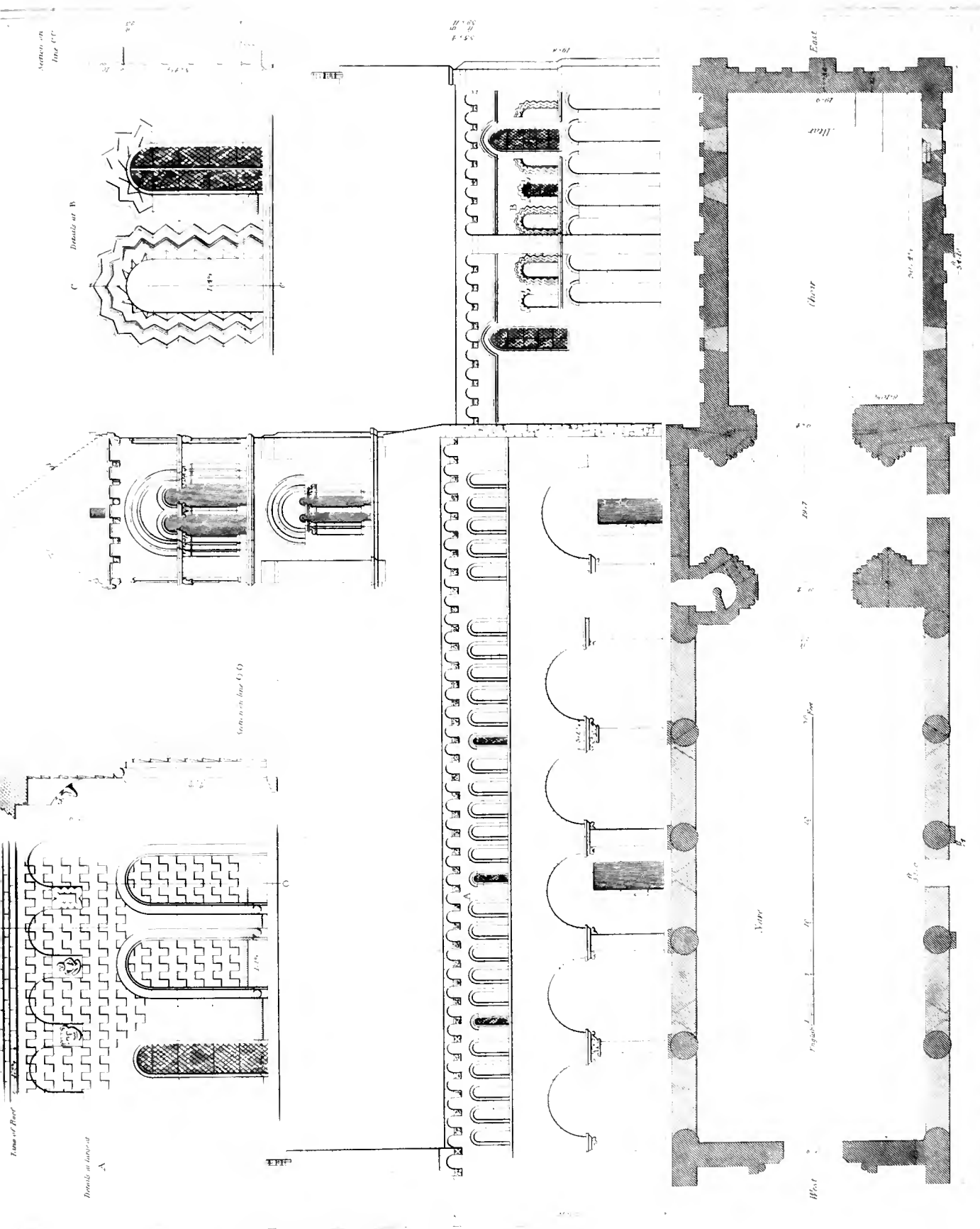
N° 1

N° 2



PLAN AND SECTION OF THE CHURCH OF SAINT-NICOLAS - CAEN.



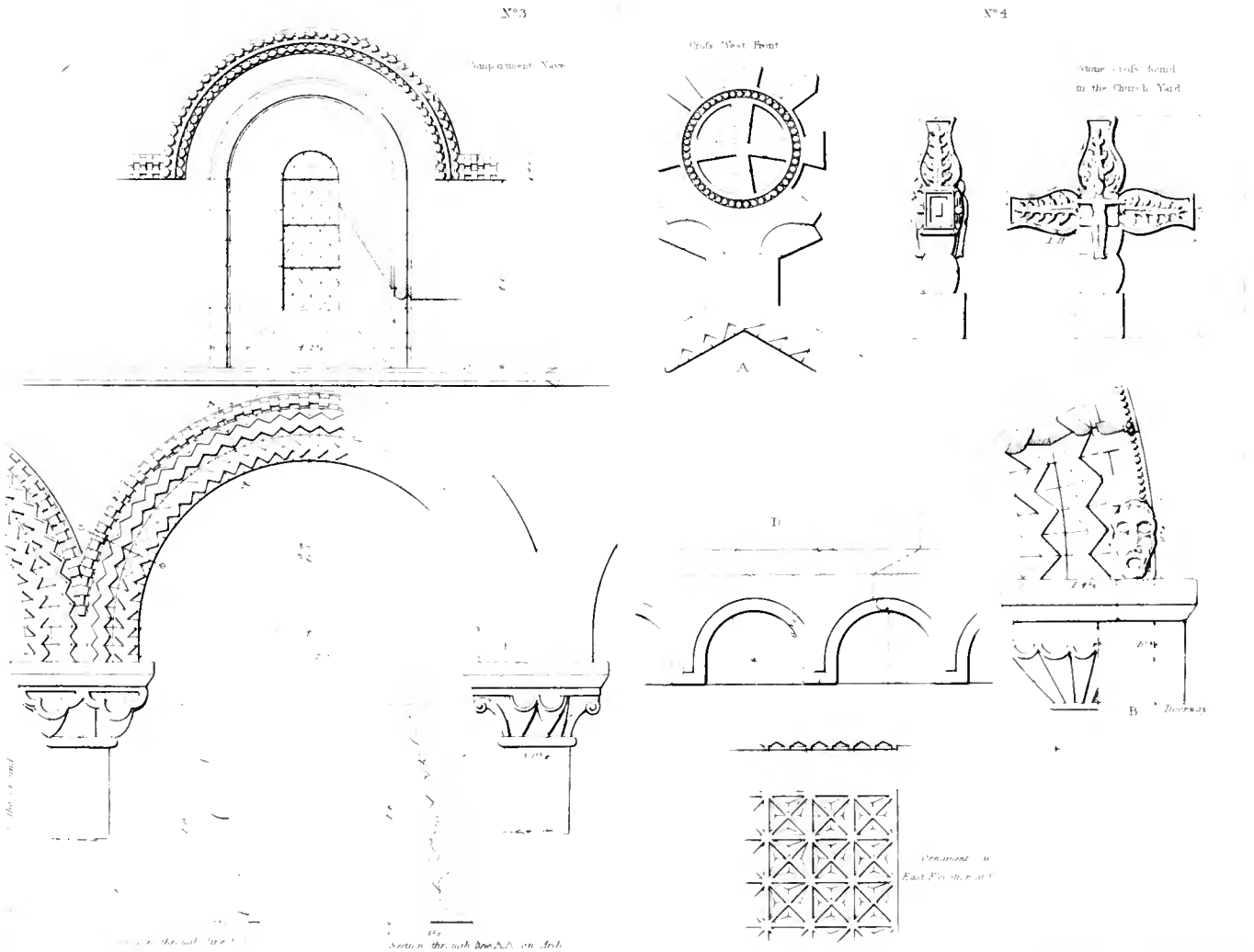
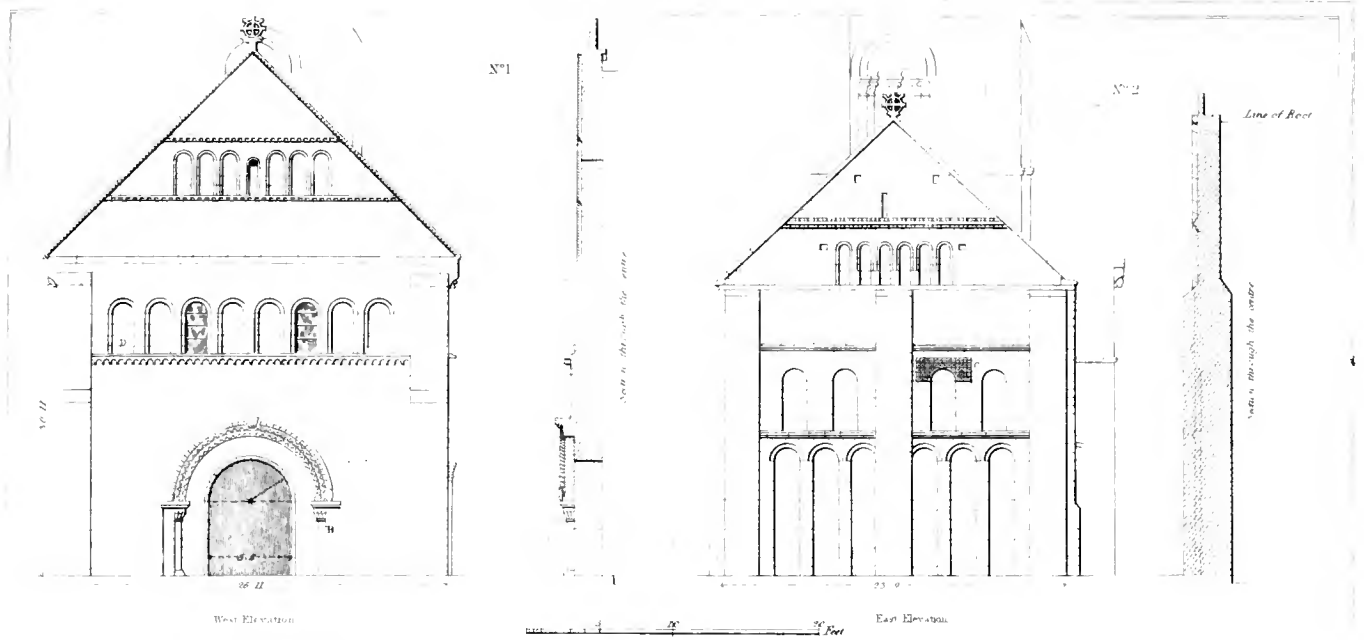


Thaxwell, by J. L. E. E. E.

THAX CHURCH, NEAR CAEN.  
South Elevation Plan & Details

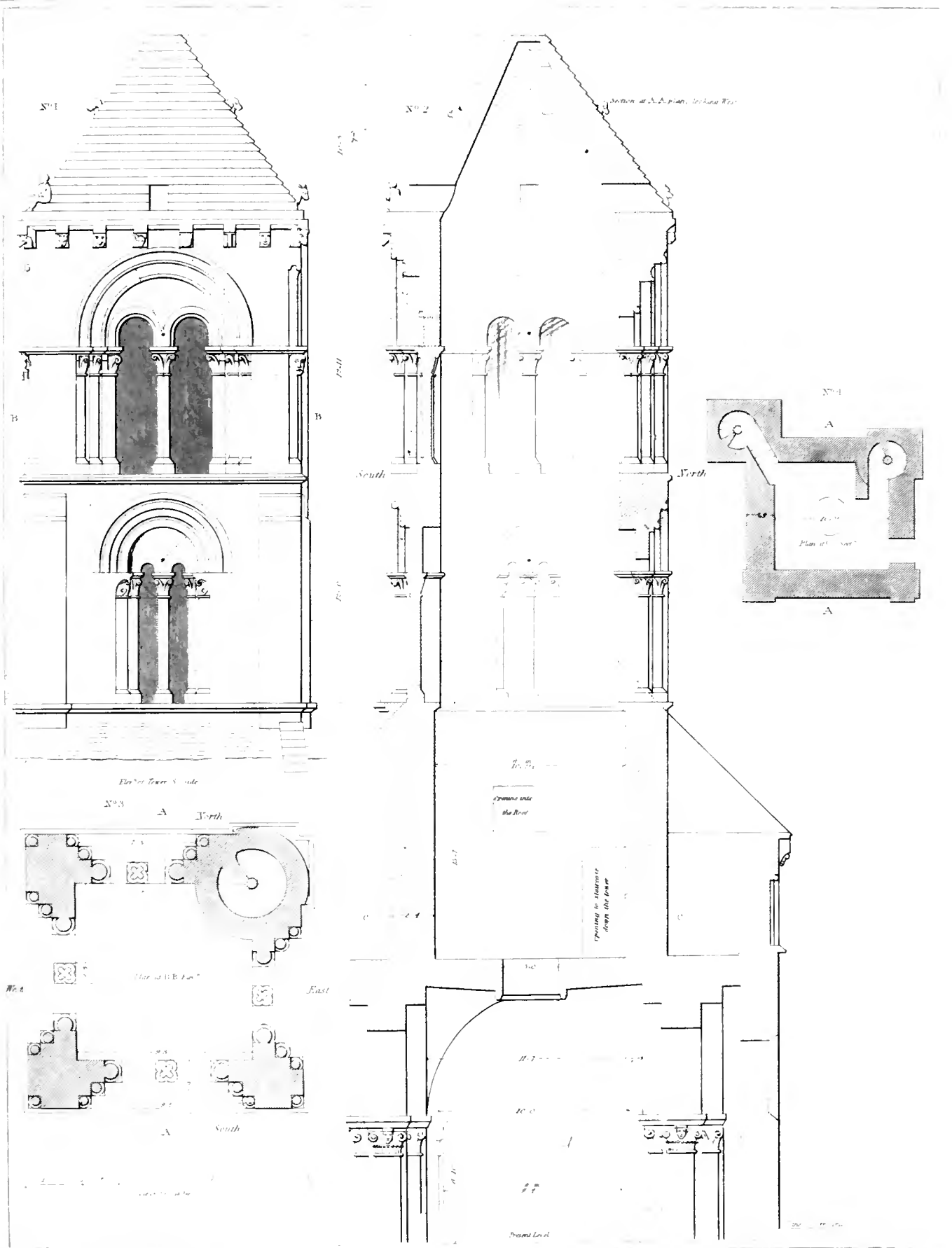
Measured & Drawn by A. Dagna











Measured & Drawn by A. P. K. 1900

lower of  
**THAN CHURCH, NEAR CAEN.**  
 Plans, Elevation & Section.

Impr. ved. by ' ' e ly...

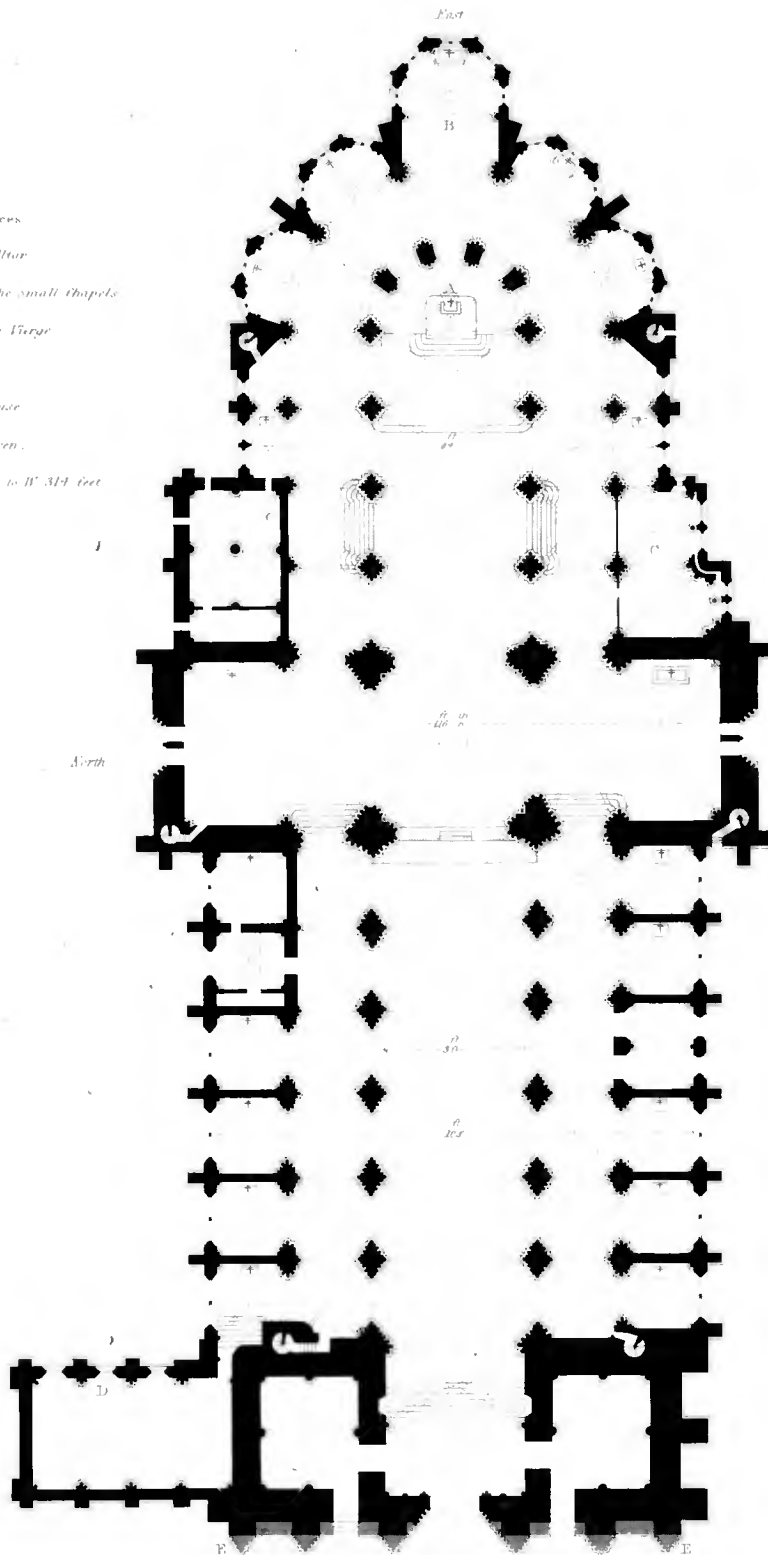
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References

- A. Principal Altar
- B. Altars to the small Chapels
- C. Chapel de la Vierge
- D. Sacristies
- E. Chapter House
- F. Modern Screen.

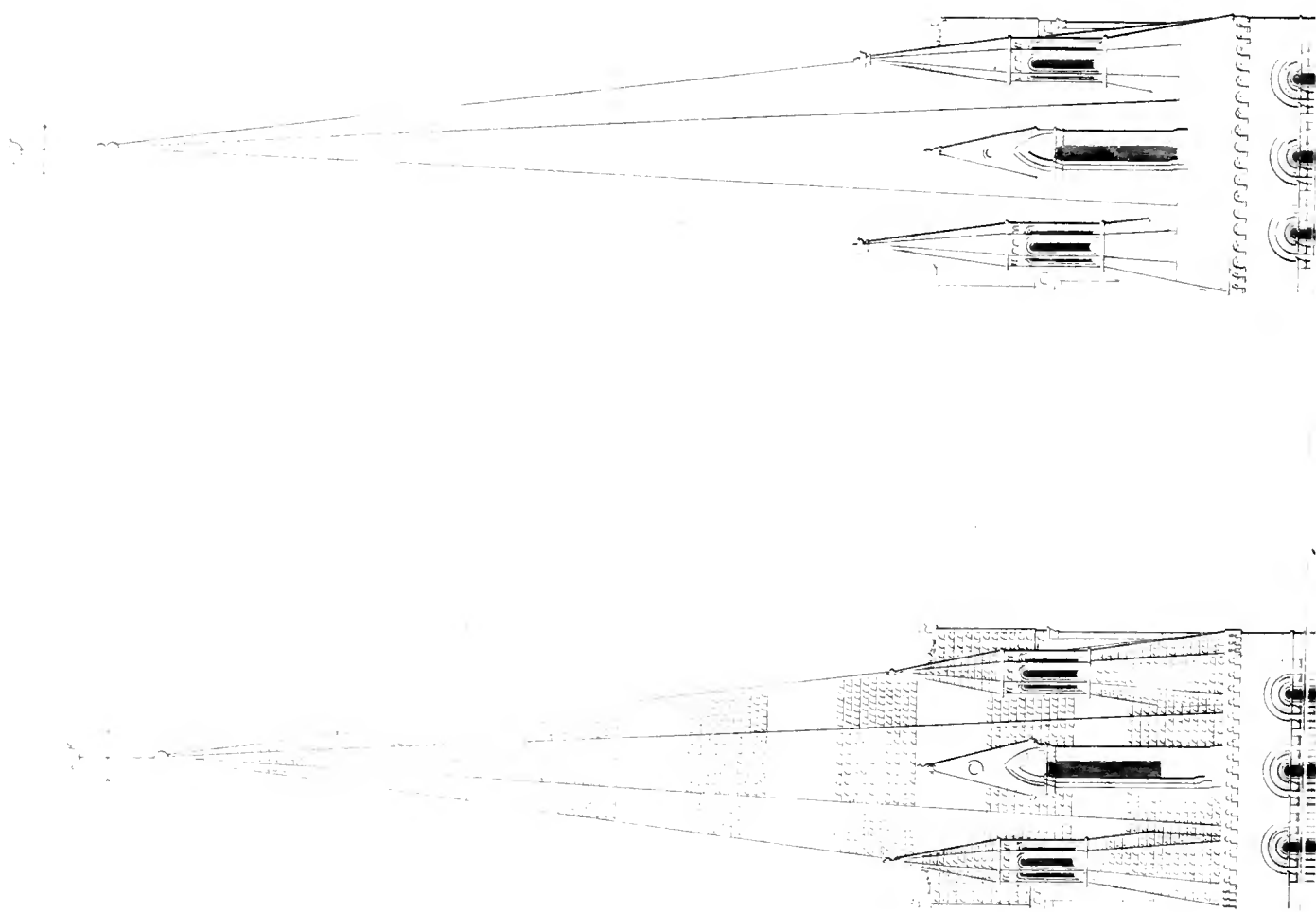
Length from E to W 314 feet



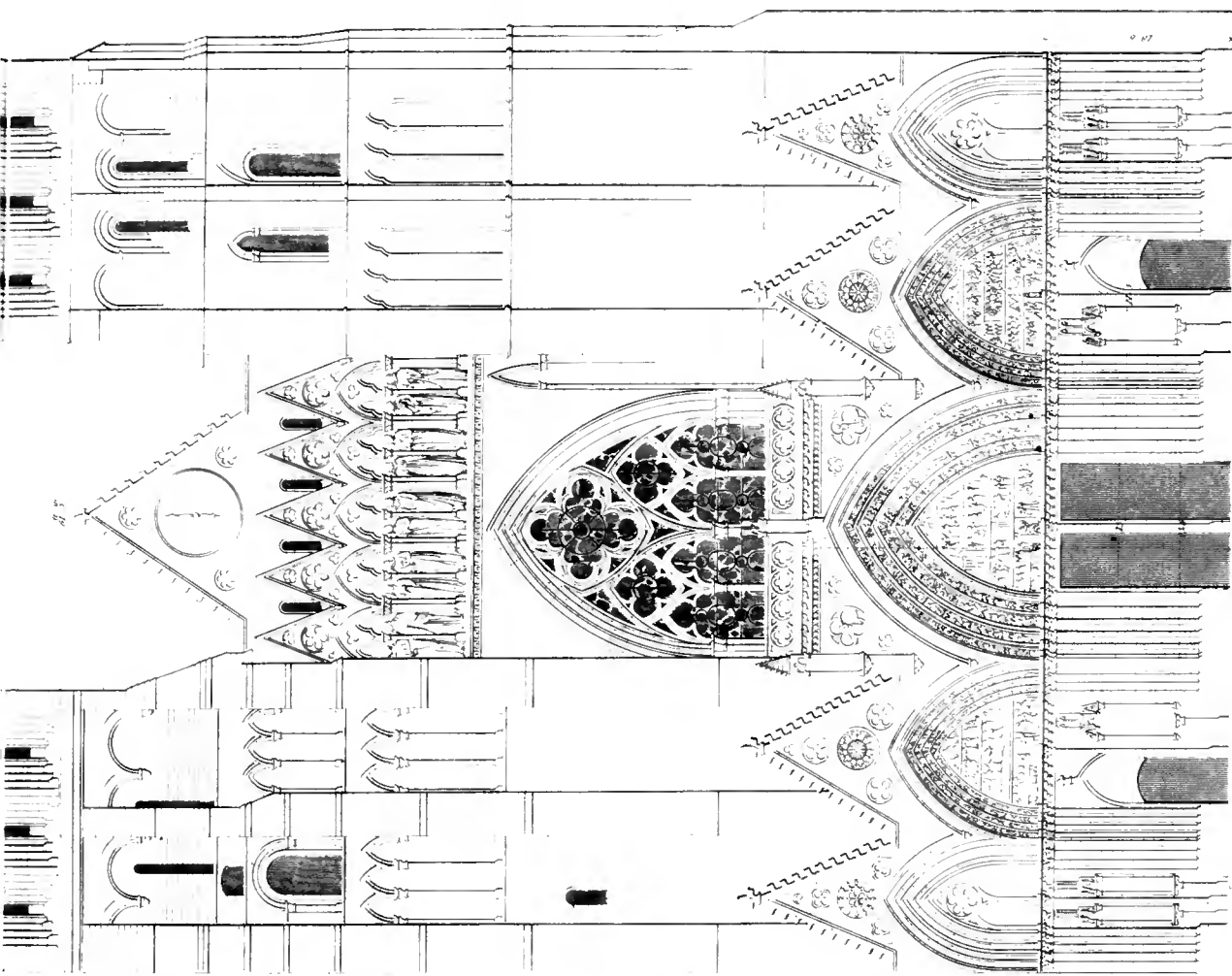
Scale of Feet 0 10 20 30 40 50 60 English Feet







5 27  
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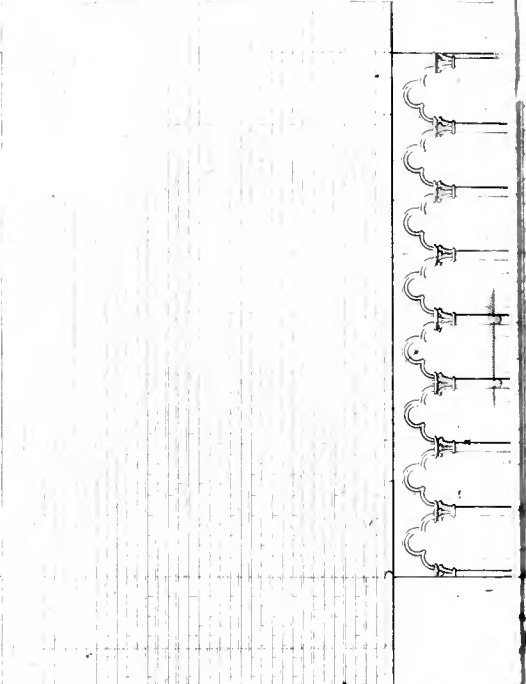
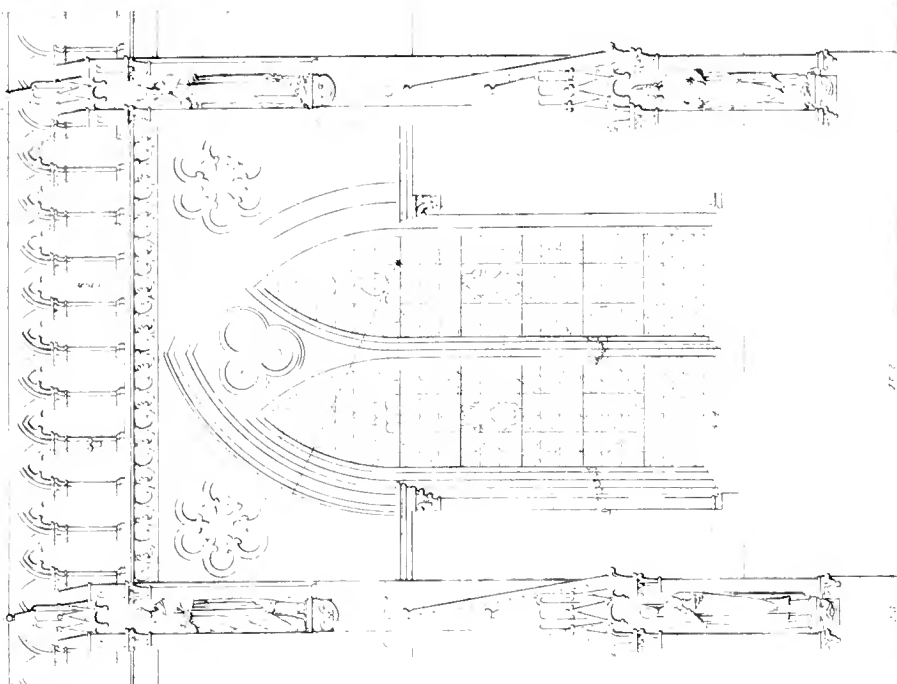
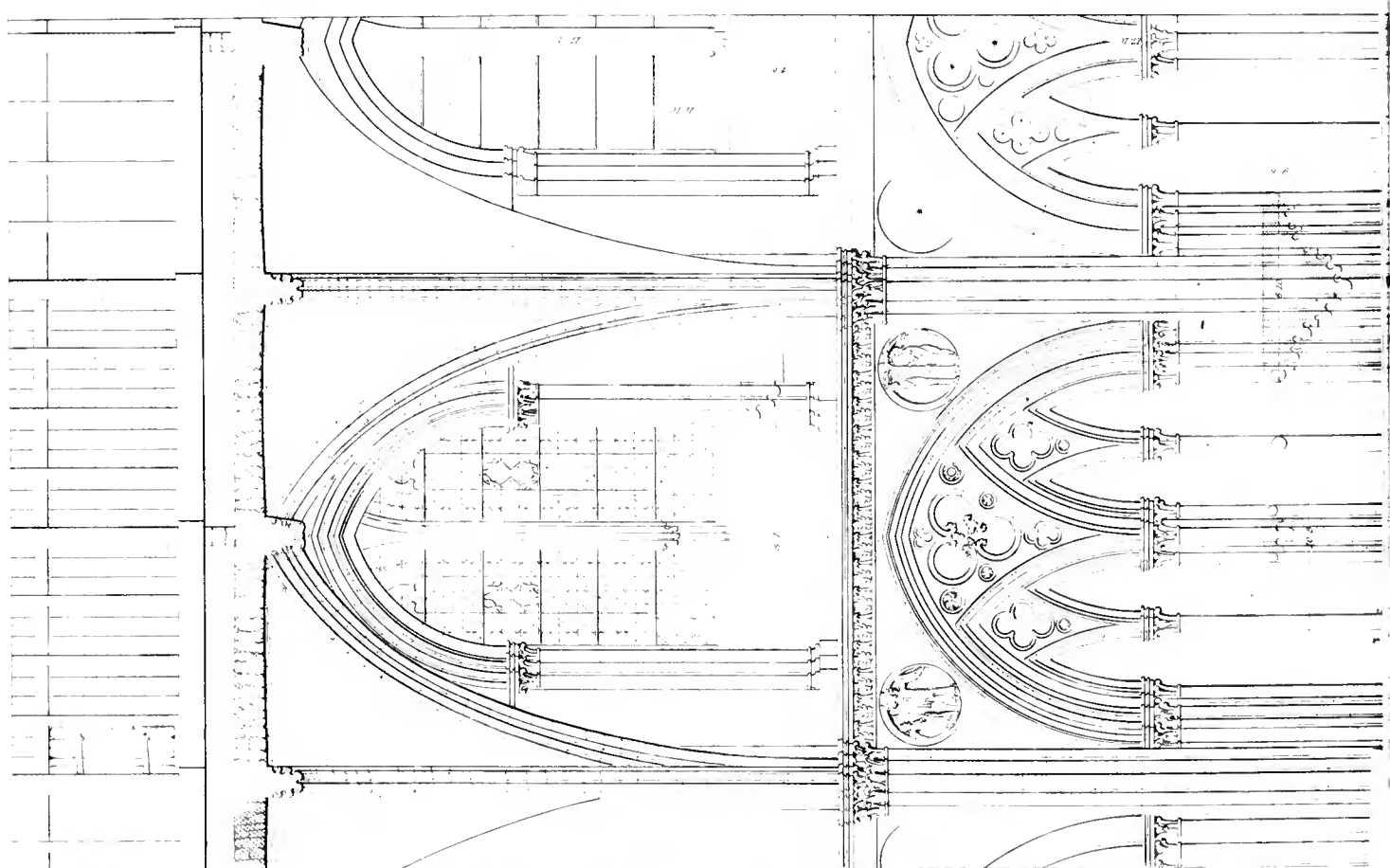


Scale of English Feet







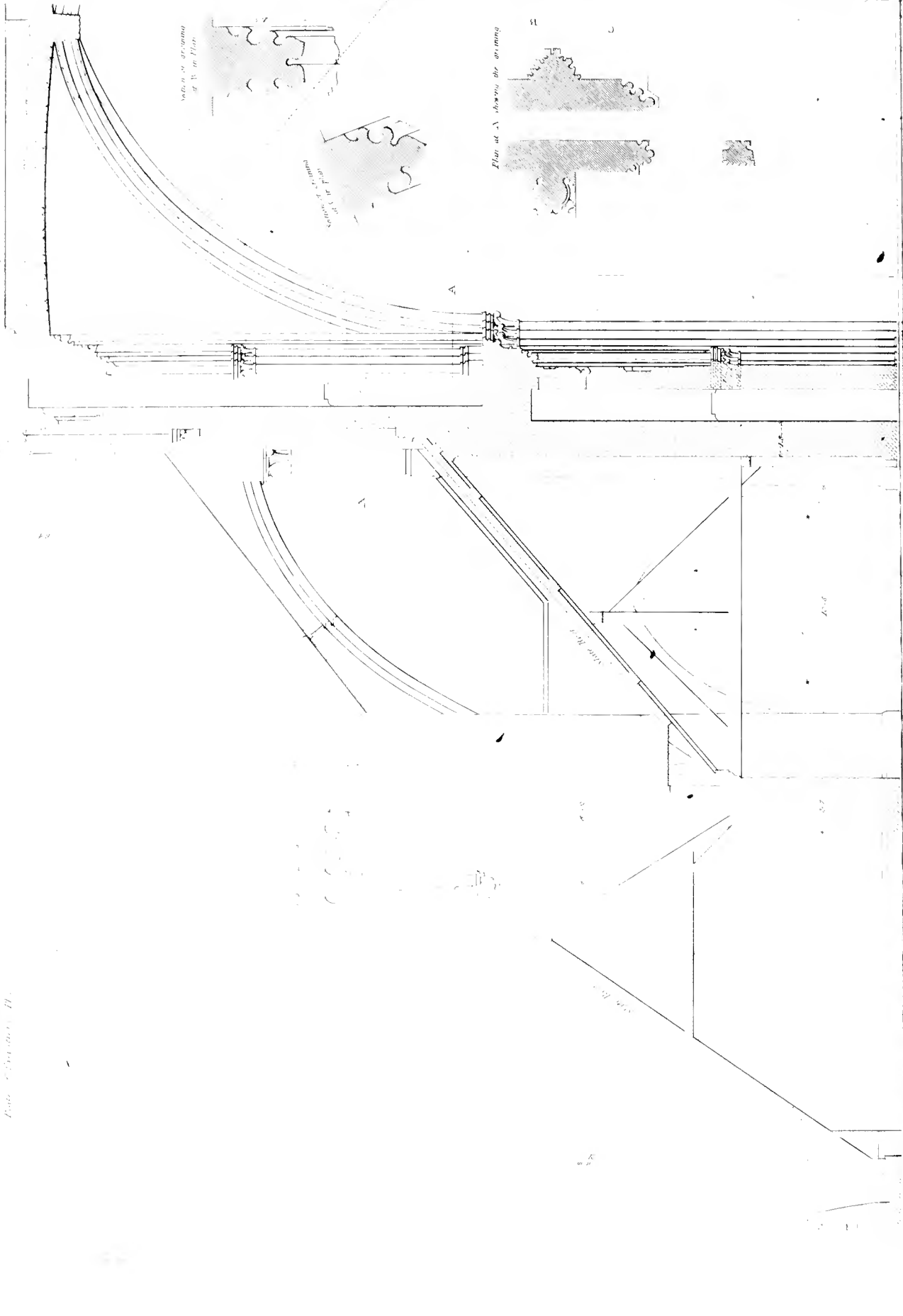








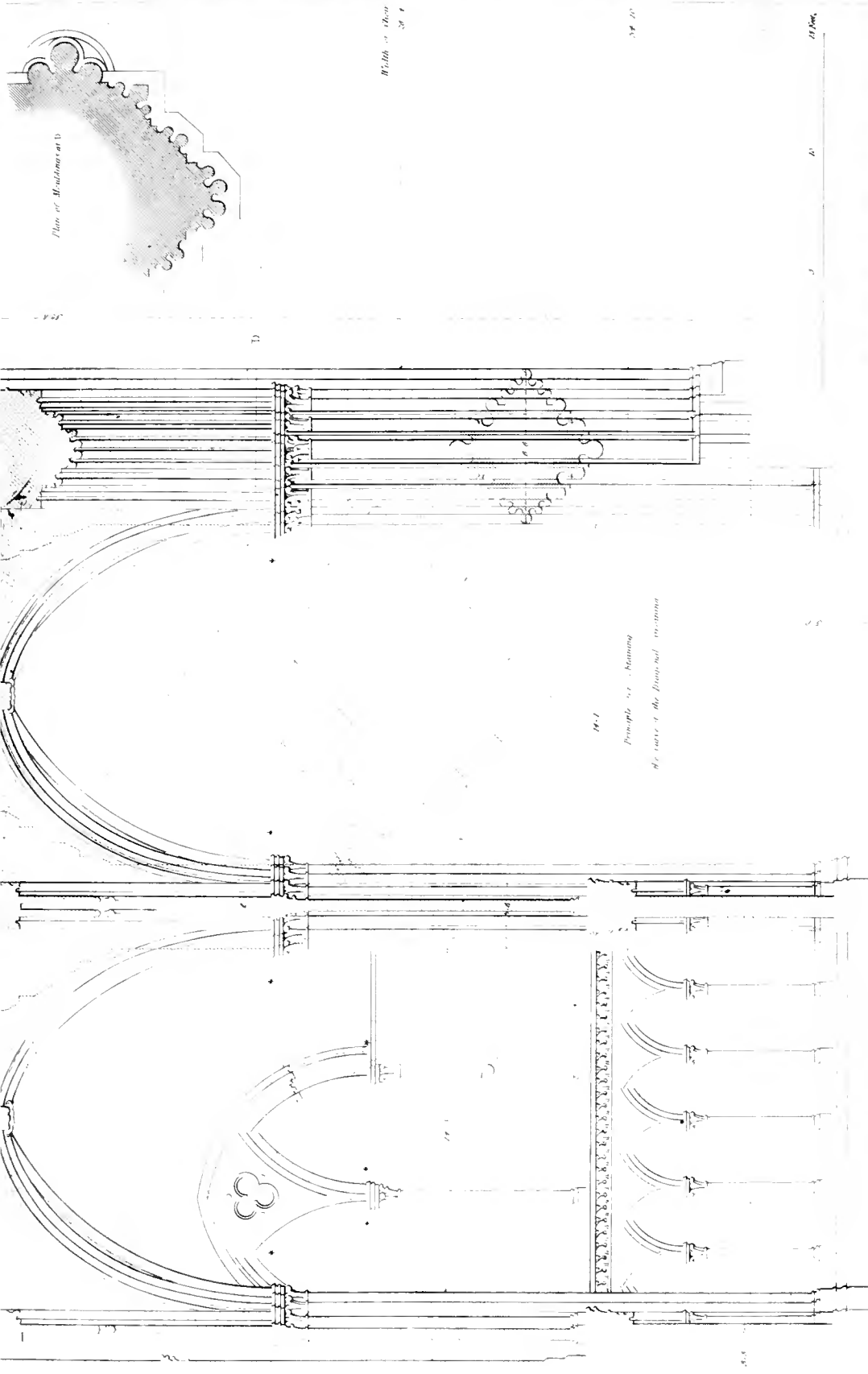
The above is a plan of the  
 of the water works  
 of the city of New York



Plan of A showing the drawing  
 of B in Plan

Plan of B showing the drawing  
 of C in Plan

Plan of C showing the drawing  
 of A in Plan



Width of Choir  
28 ft

34 ft

11 ft

Plan of Mouldings at D

10-1

Principle of the Choir

the curve of the Choir is shown

West

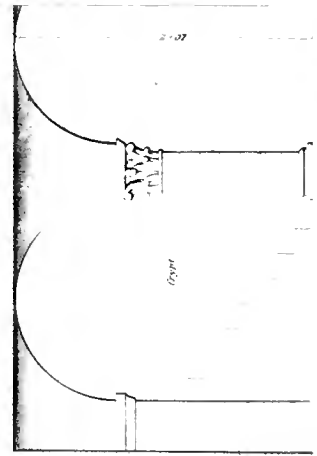
Choir

Side Aisle

Sanctuary

South

E.



E.

Crypt

2-07

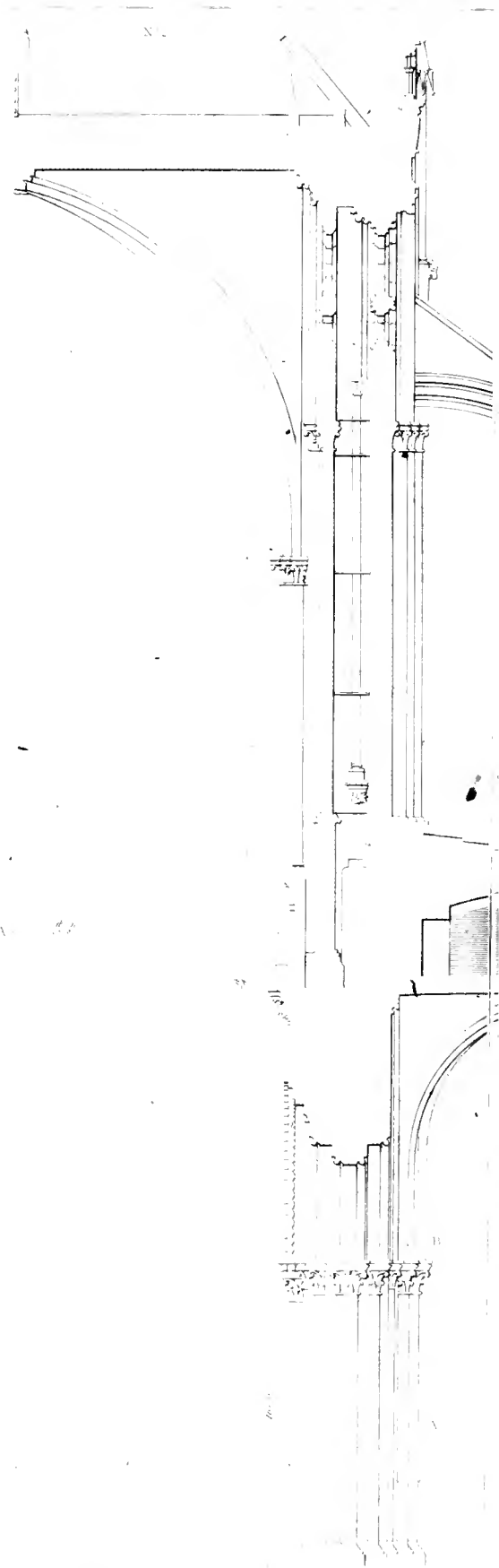
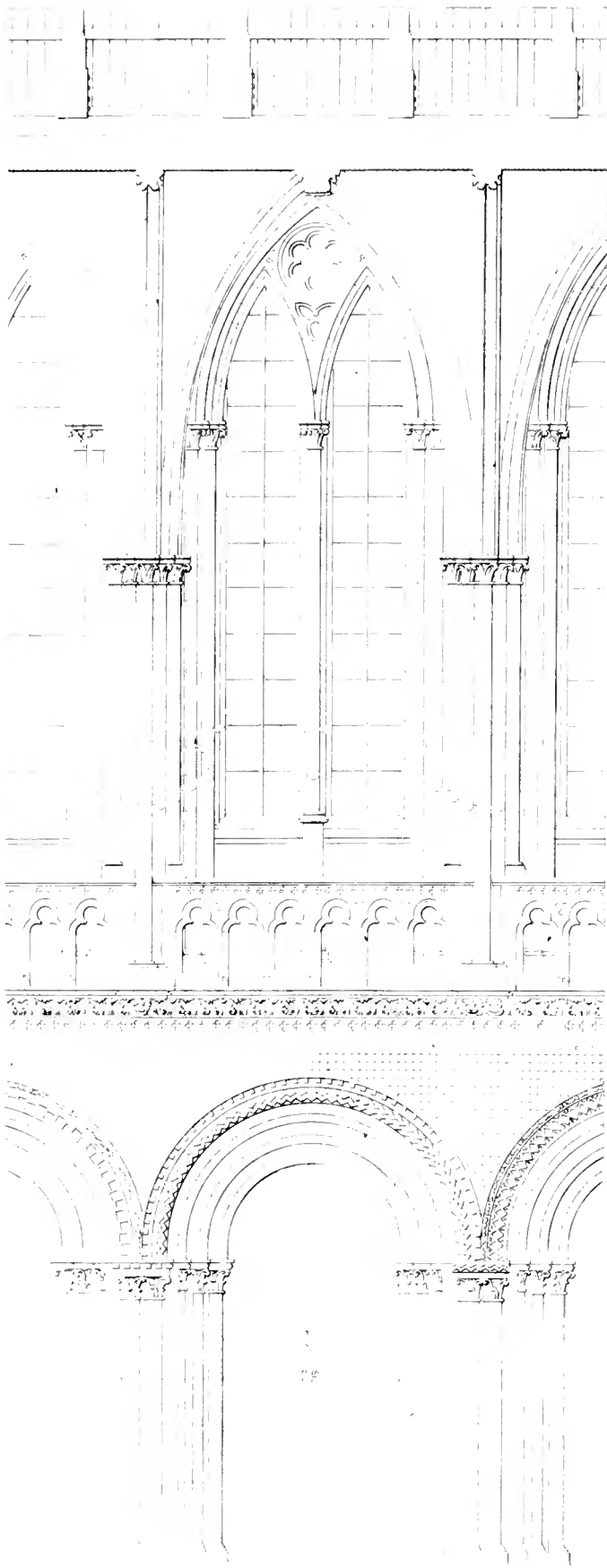




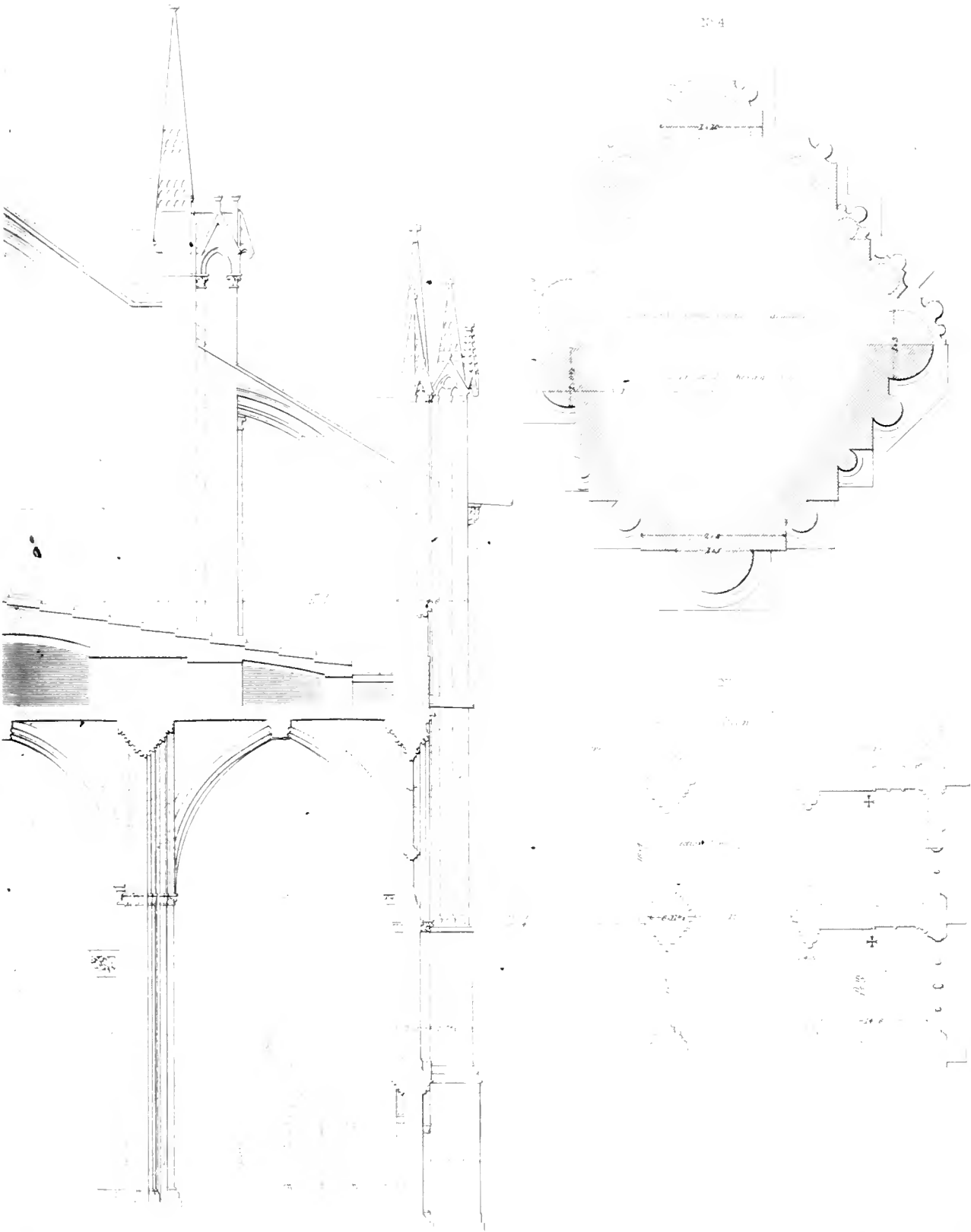








Nº 4



CATHEDRAL.

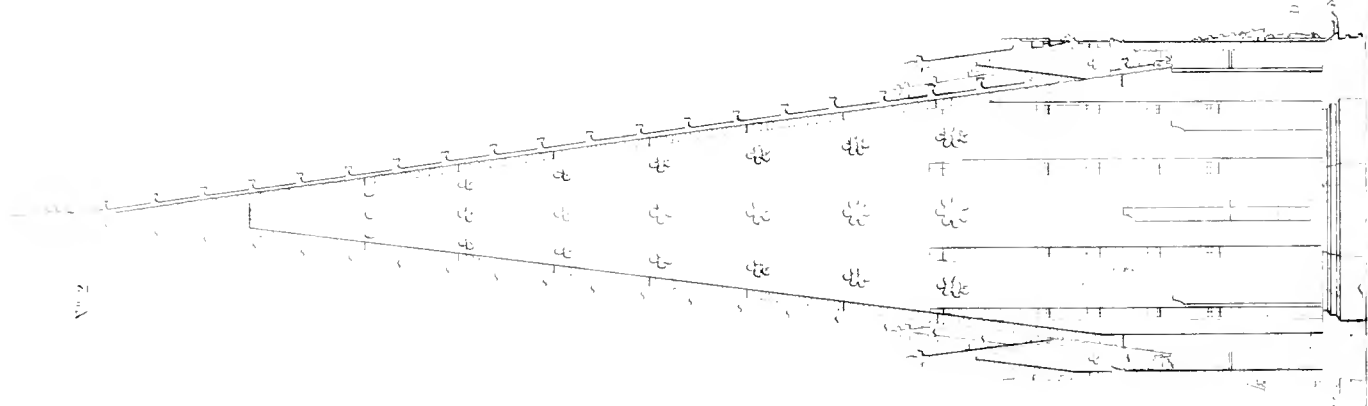
Section of the Cathedral.

Section of the Cathedral.

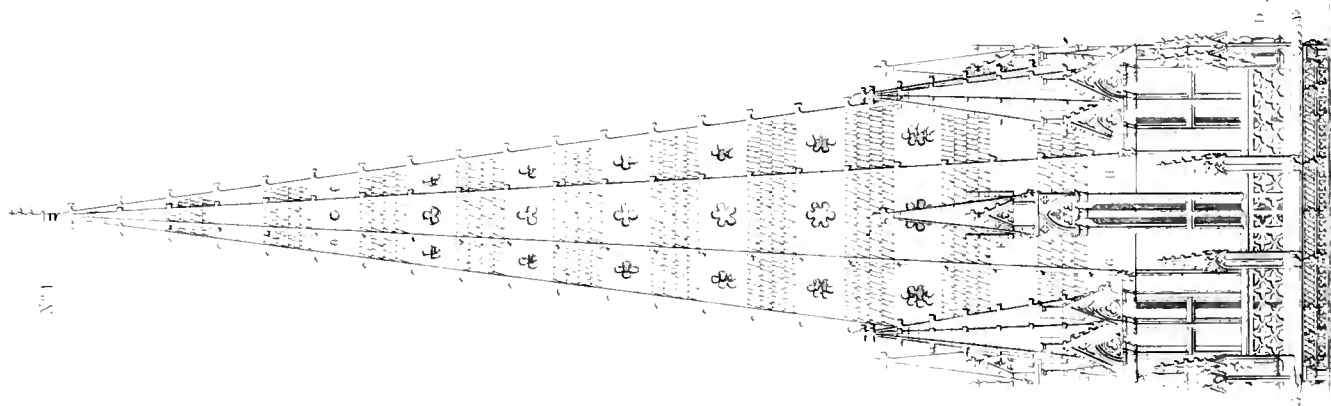




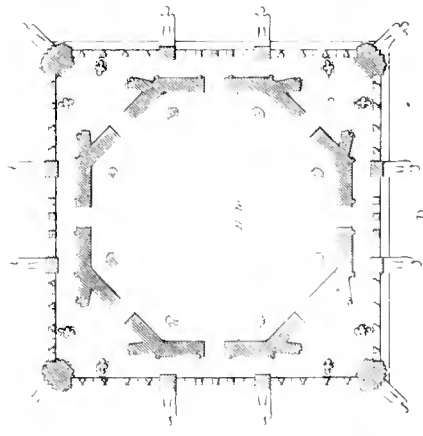
N<sup>o</sup> 2



N<sup>o</sup> 1



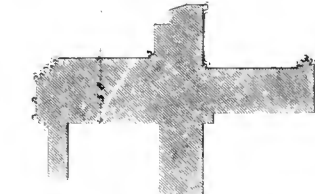
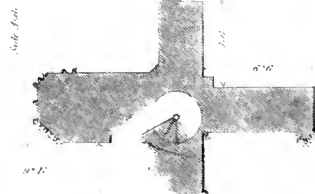
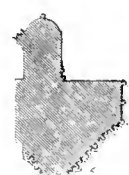
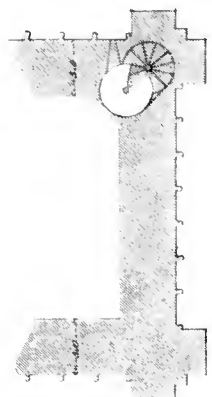
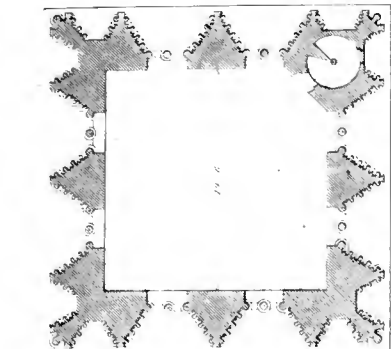
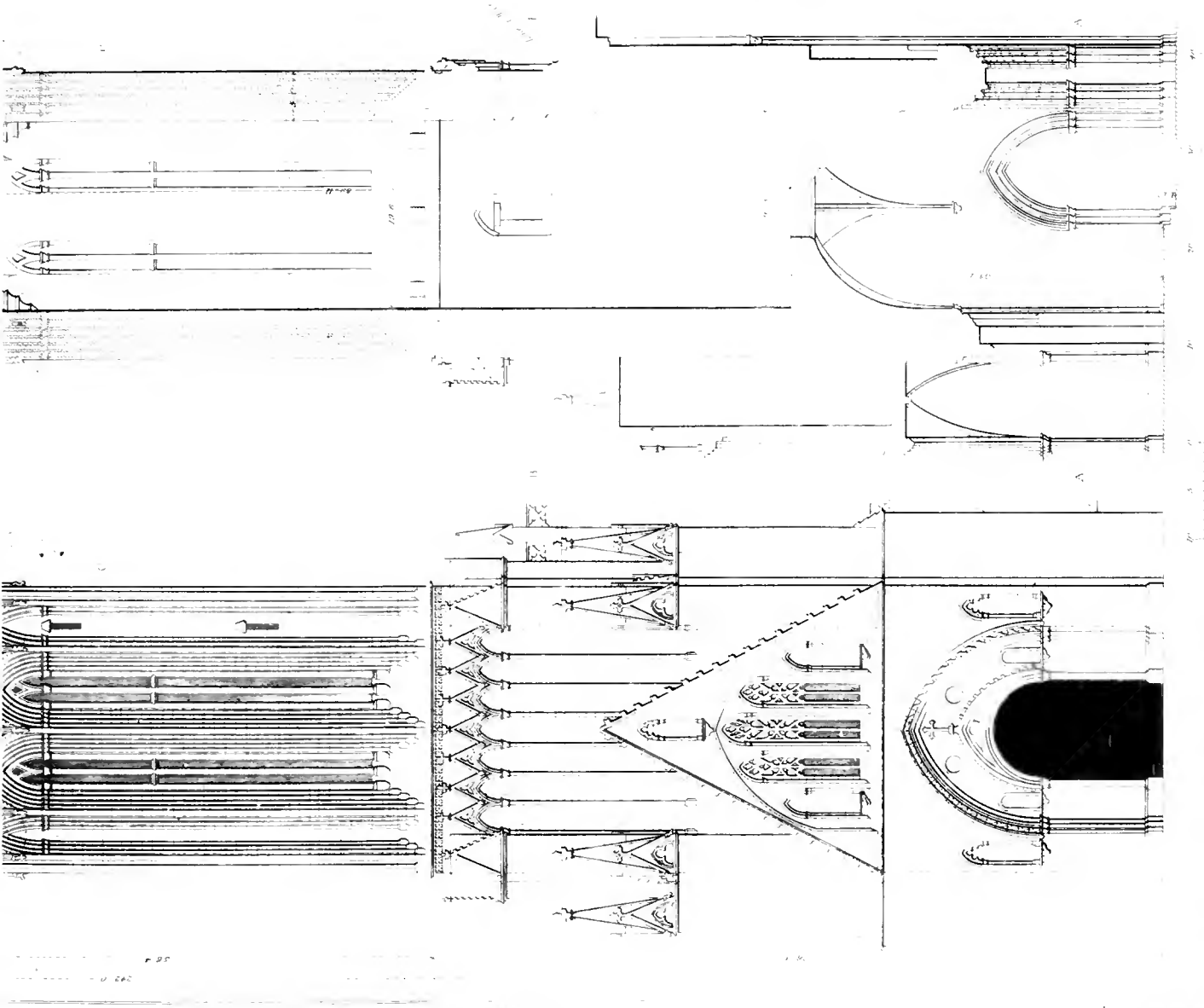
N<sup>o</sup> 3



Section and elevation of the temple of the city of Angkor.

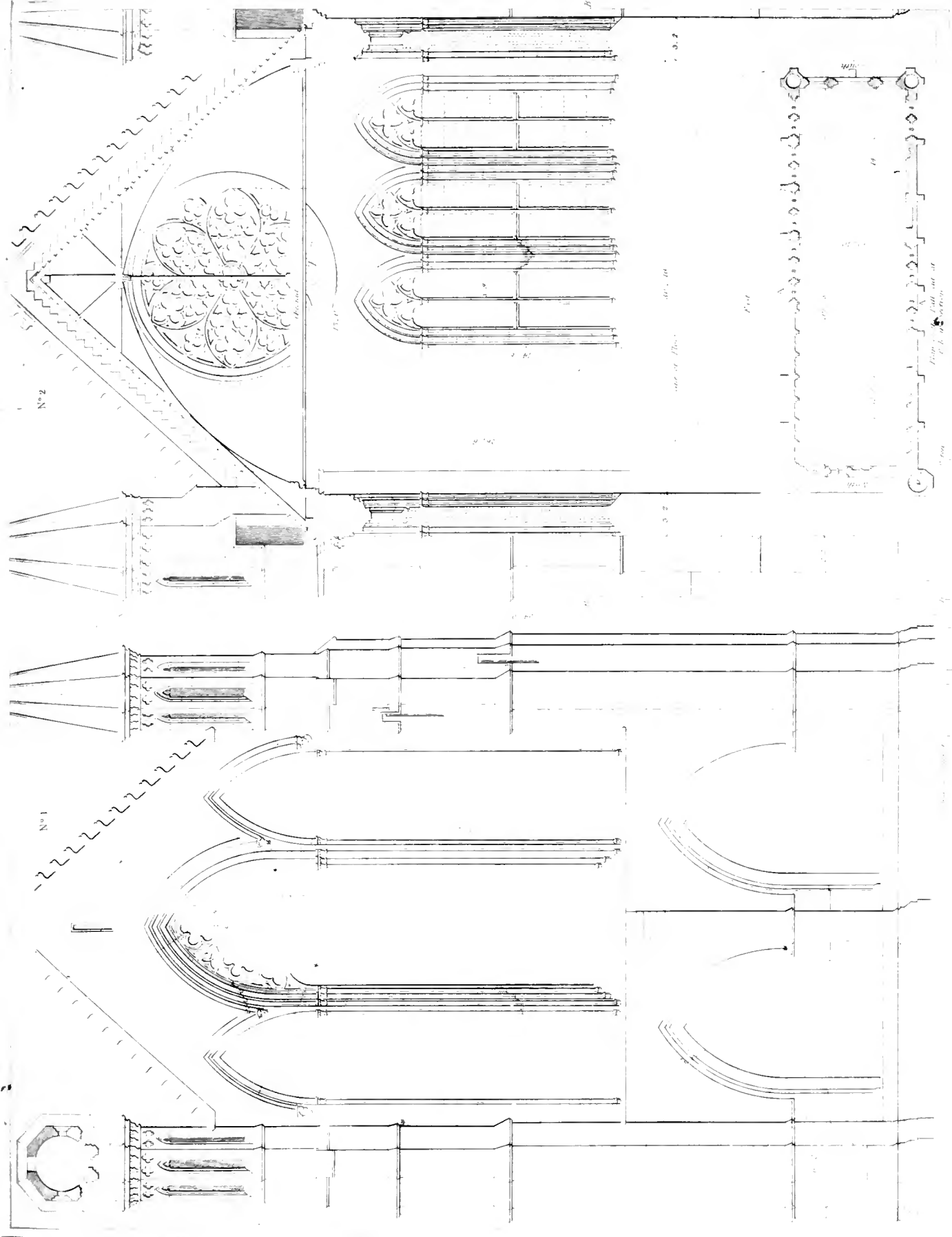






TOWER & SPIRE OF ST. PETER'S CHURCH, CAPE.  
1. South Elevation. 2. Section. 3. Plans.

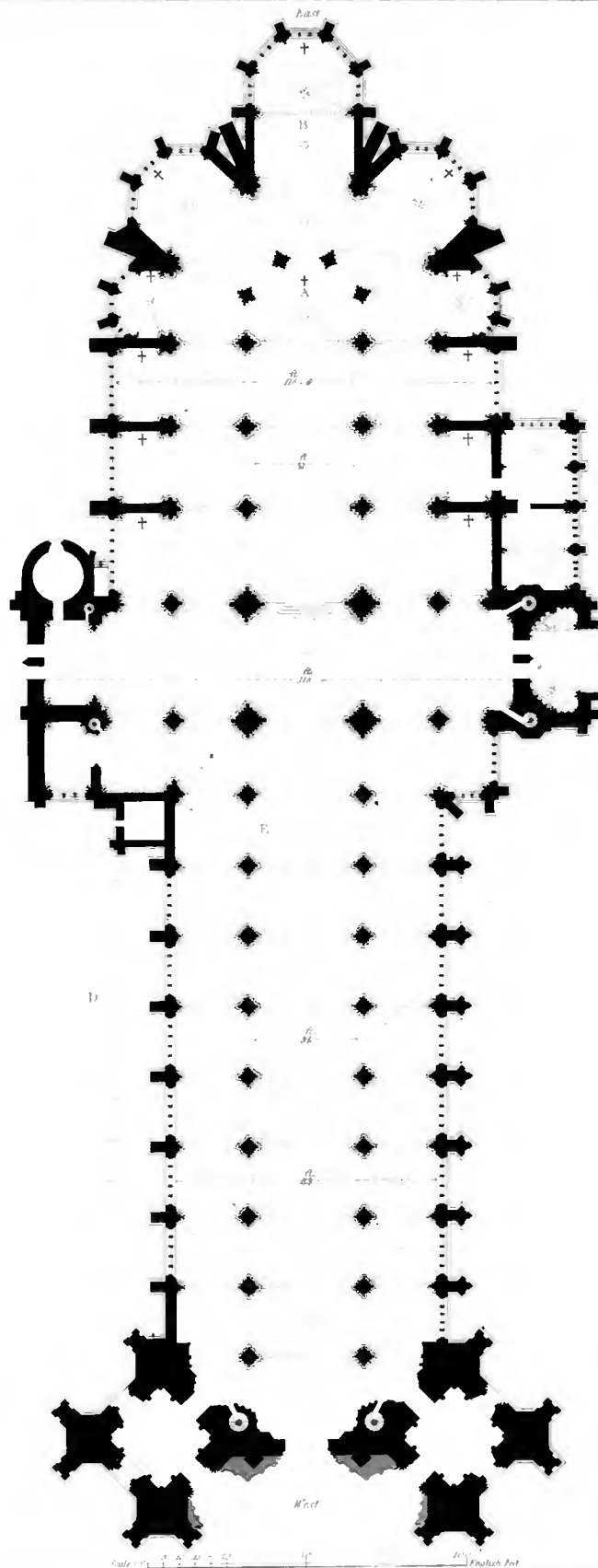




THE CAVE PALACE - CAEN  
 A section of South End - N° 2 section through the Avenue, looking North



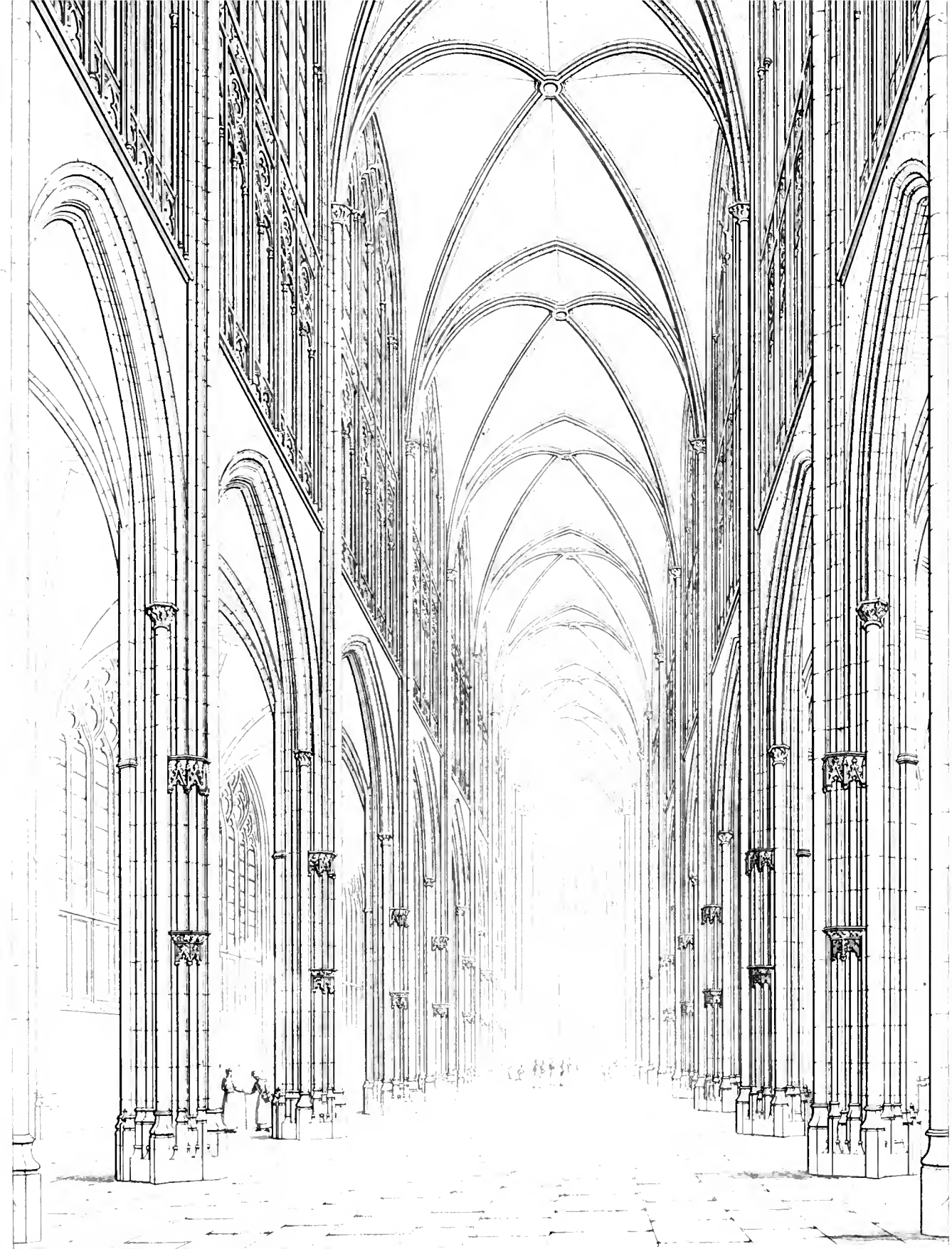
- Reference
- A Altar & choir
  - + Altar & small chapels
  - B Chapel de la Vierge
  - C Sacristy
  - D Loks of cloisters
  - E Pulpit



CHURCH OF ST OUVEN ROUVEN

Ground Plan showing the Chapels & grouping





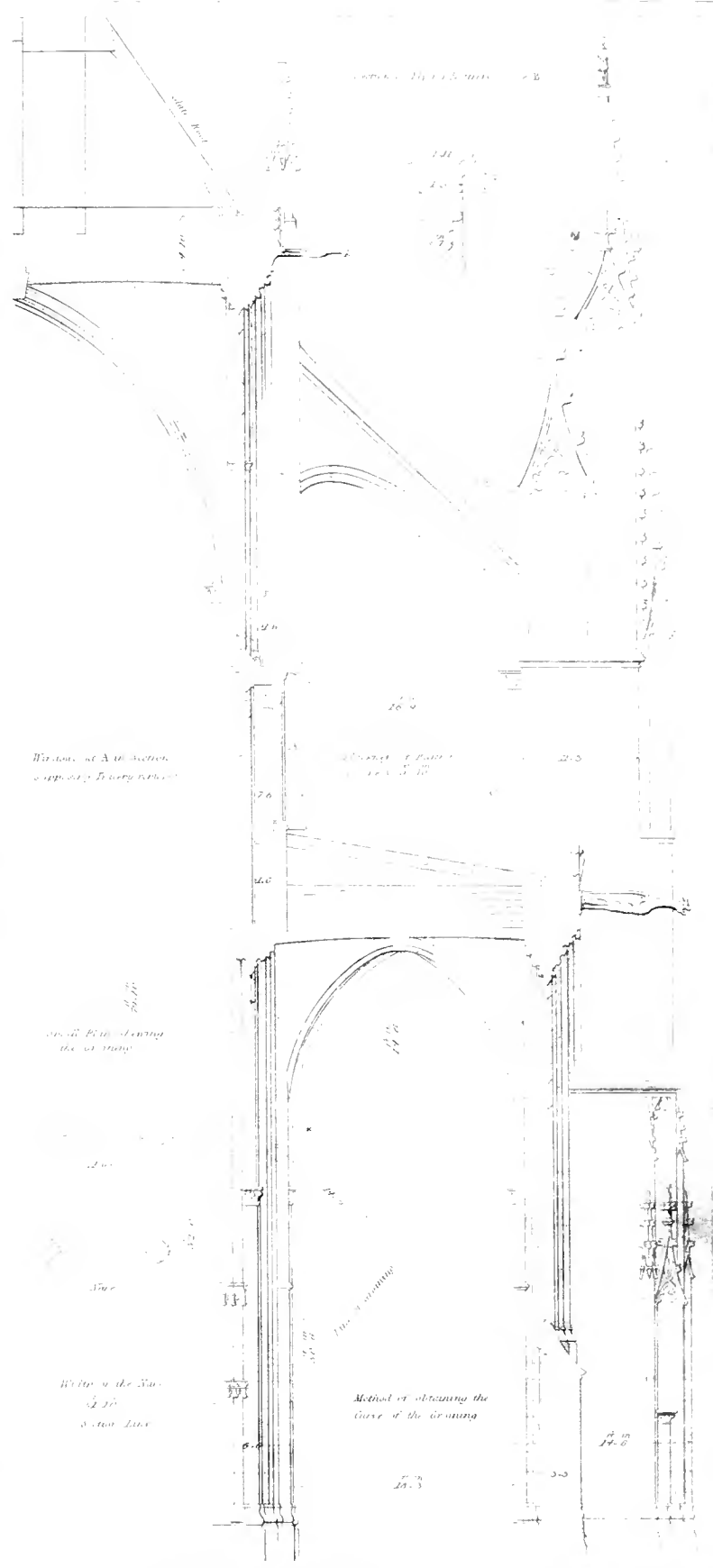
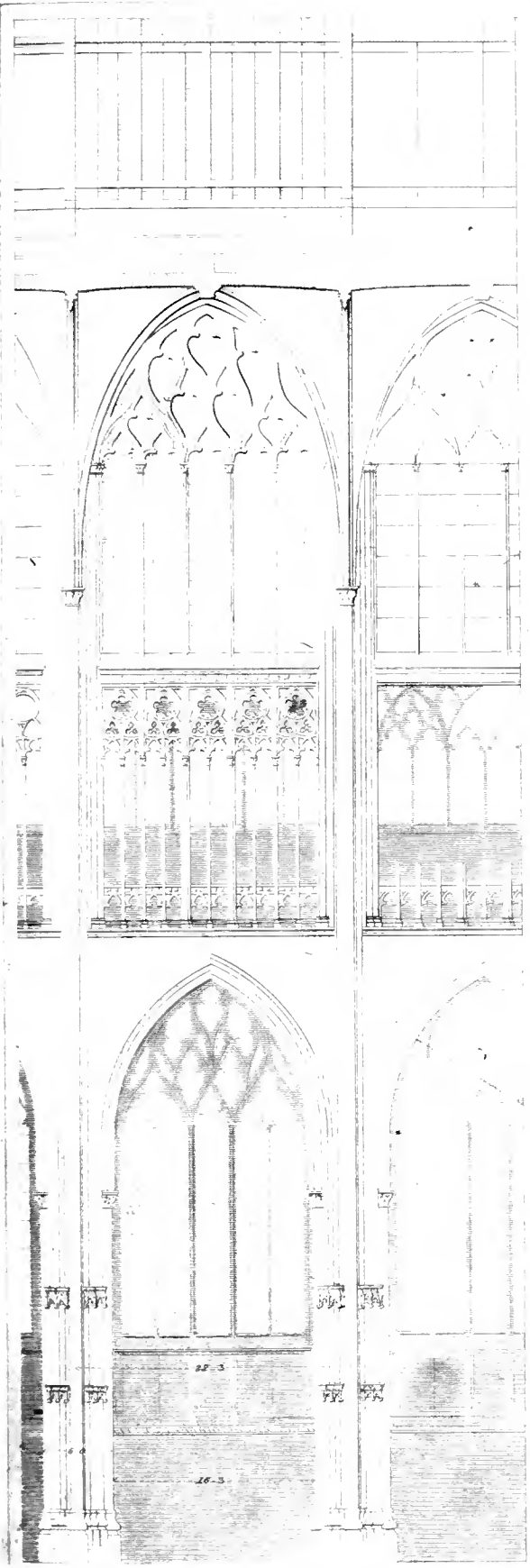
Al. Pugin, drawn by B. Mouge, del.

CHURCH OF ST OUEN ROUEN  
Nave looking east

Engraved by J. H. Kew





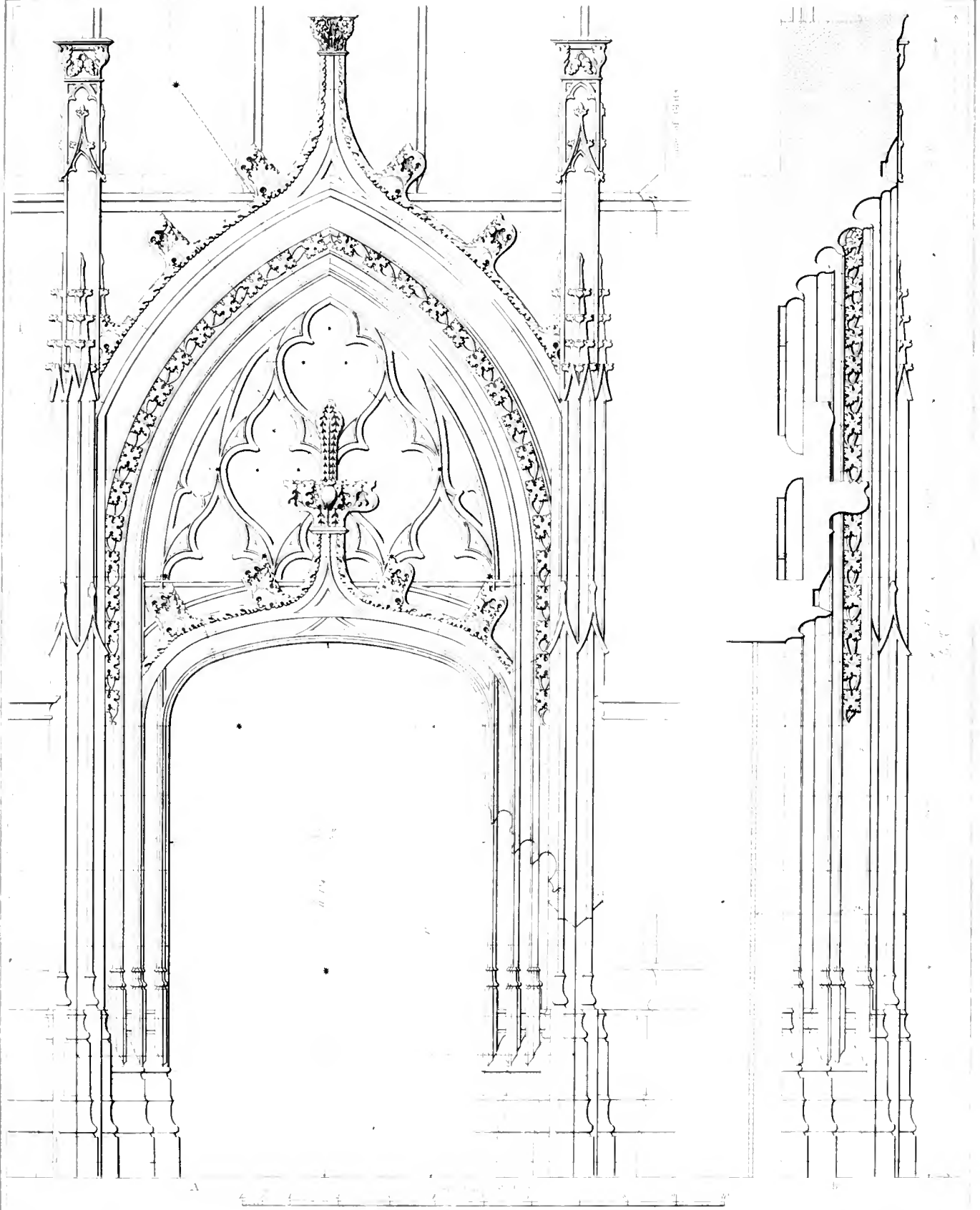


Measured by G. Pugin. F. Armand del.

CHURCH OF ST. QUEN — ROUEN  
Interior Elevation and Section, of a Compartment of the Nave

London, Published March 1846, by J. B. Neave, Darton Street





Measures in feet 1:1

DOOR-WAY ON THE SOUTH SIDE OF THE CHURCH OF ST. OREN,  
ROUEN.

See also Pl. I. 11



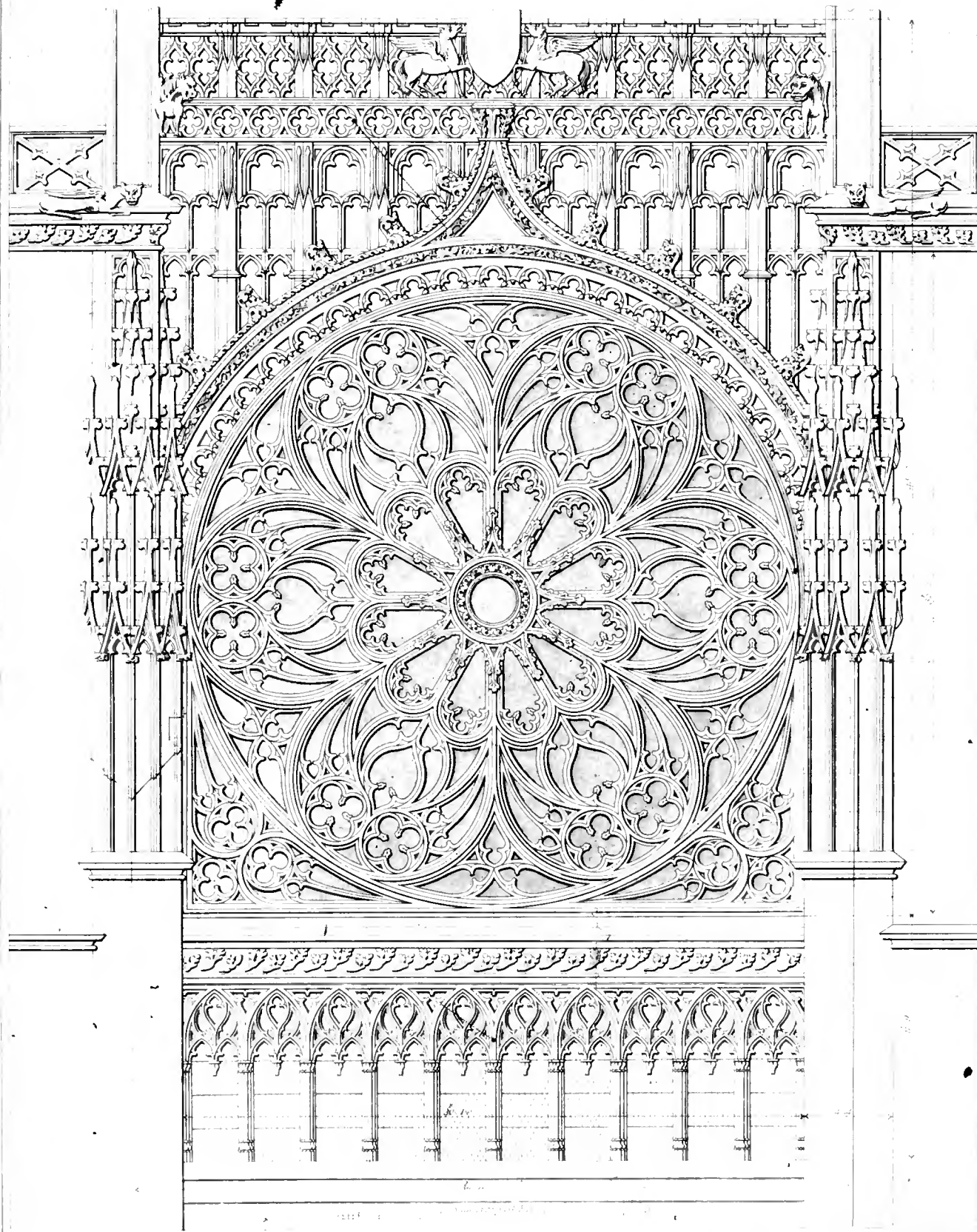
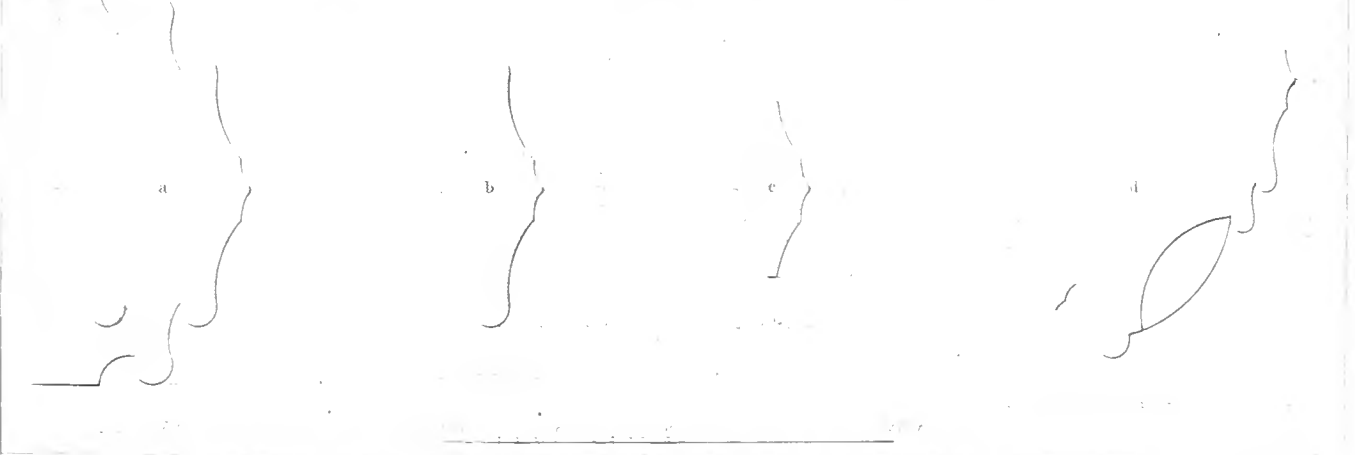






Fig. 1. English Foot



Measurements in feet

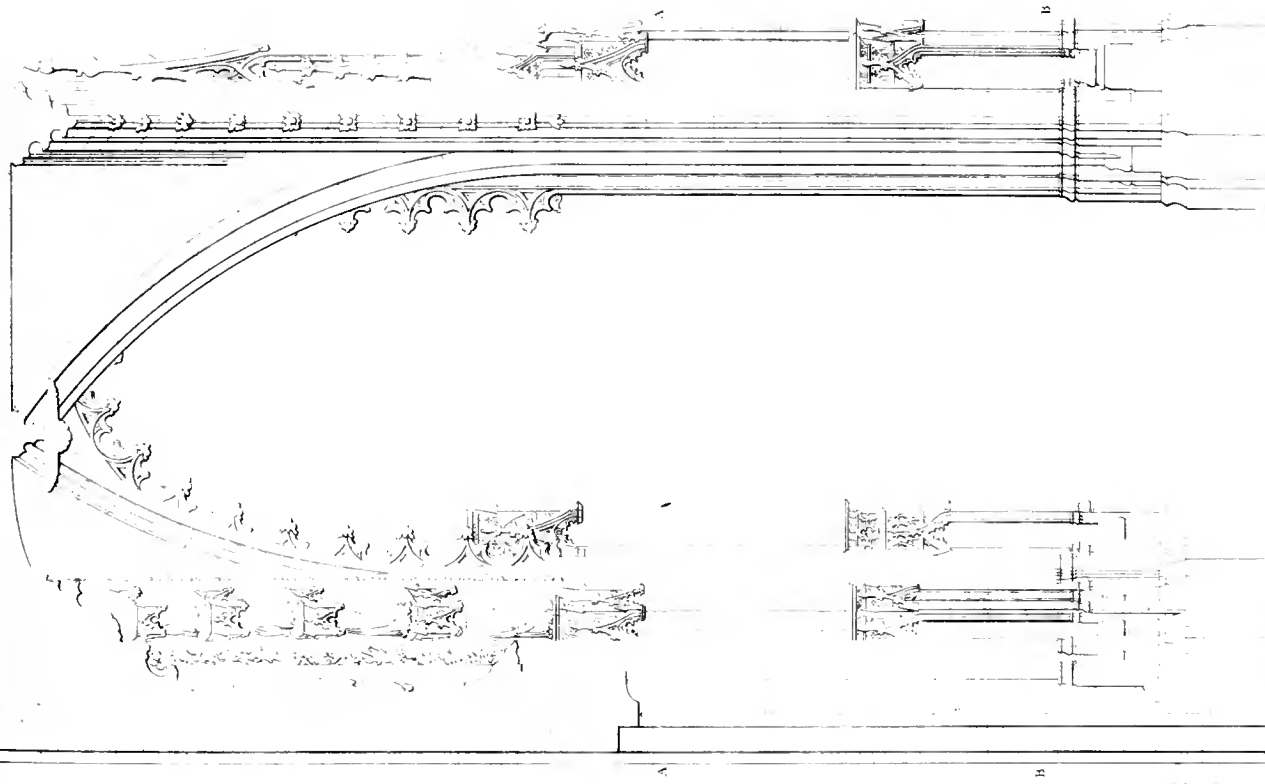
Fig. 2. WINDOW WITH SECTIONS OF ARCHES  
CHURCH OF ST. QUEN, ROUEN

Scale: 1/4 inch = 1 foot

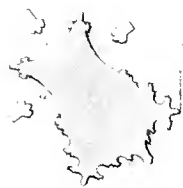




Line C.C. on Plan.



Plan at A showing Grounding



Doorway

Church

See C



Plan at B B

Side of English Port

Line

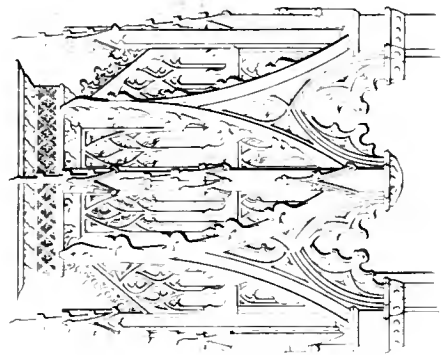
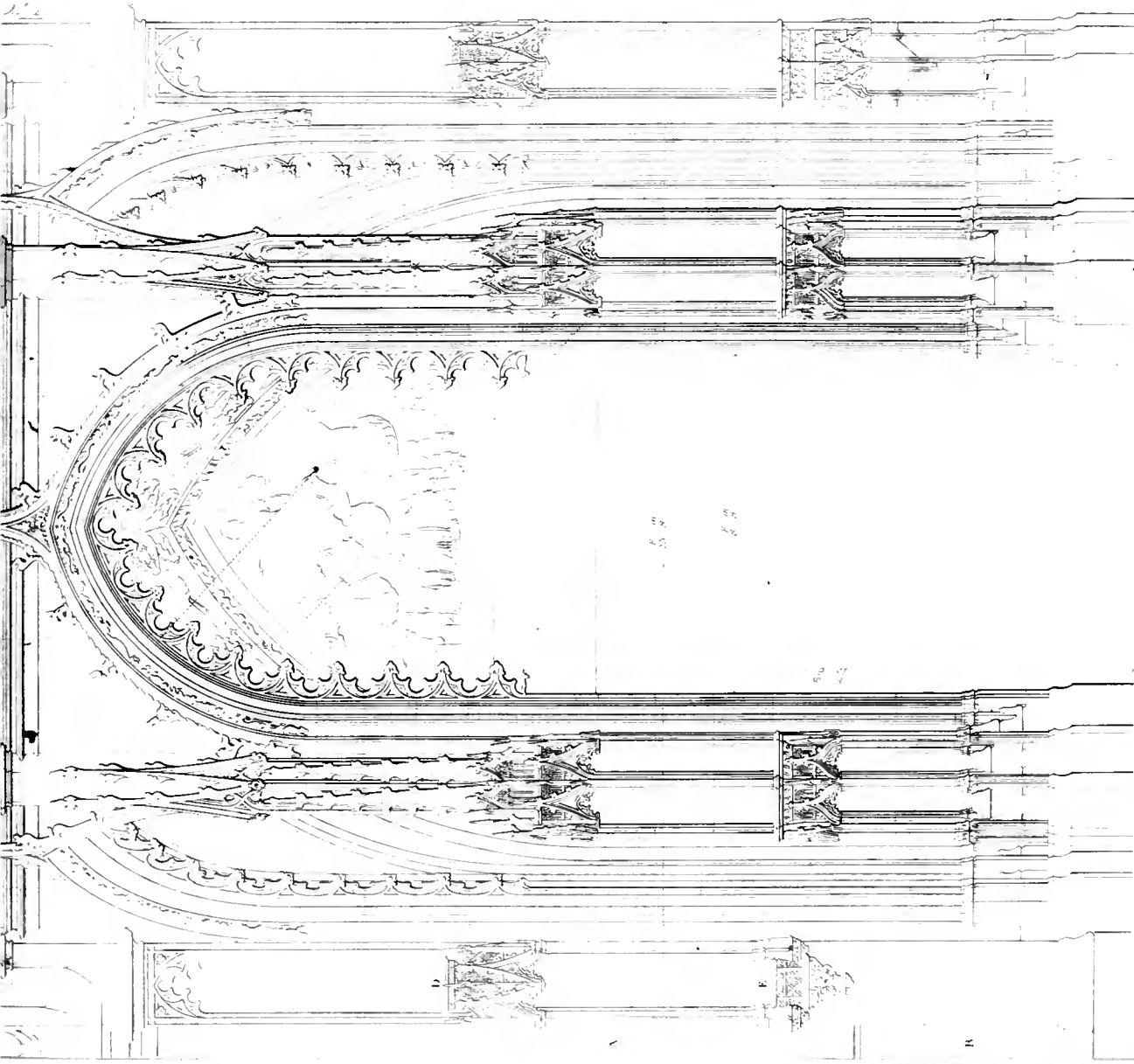
Engraved by H. La Roche

CHURCH OF ST. STEPHEN, E. VIEW

Scale of 1/4" = 1 foot

See C.C. on Plan

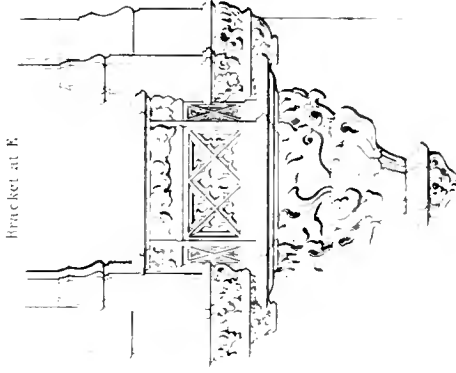




Canopy at D



Plan of Canopy



Bracket at E

Measured & Drawn by A. Pugin.

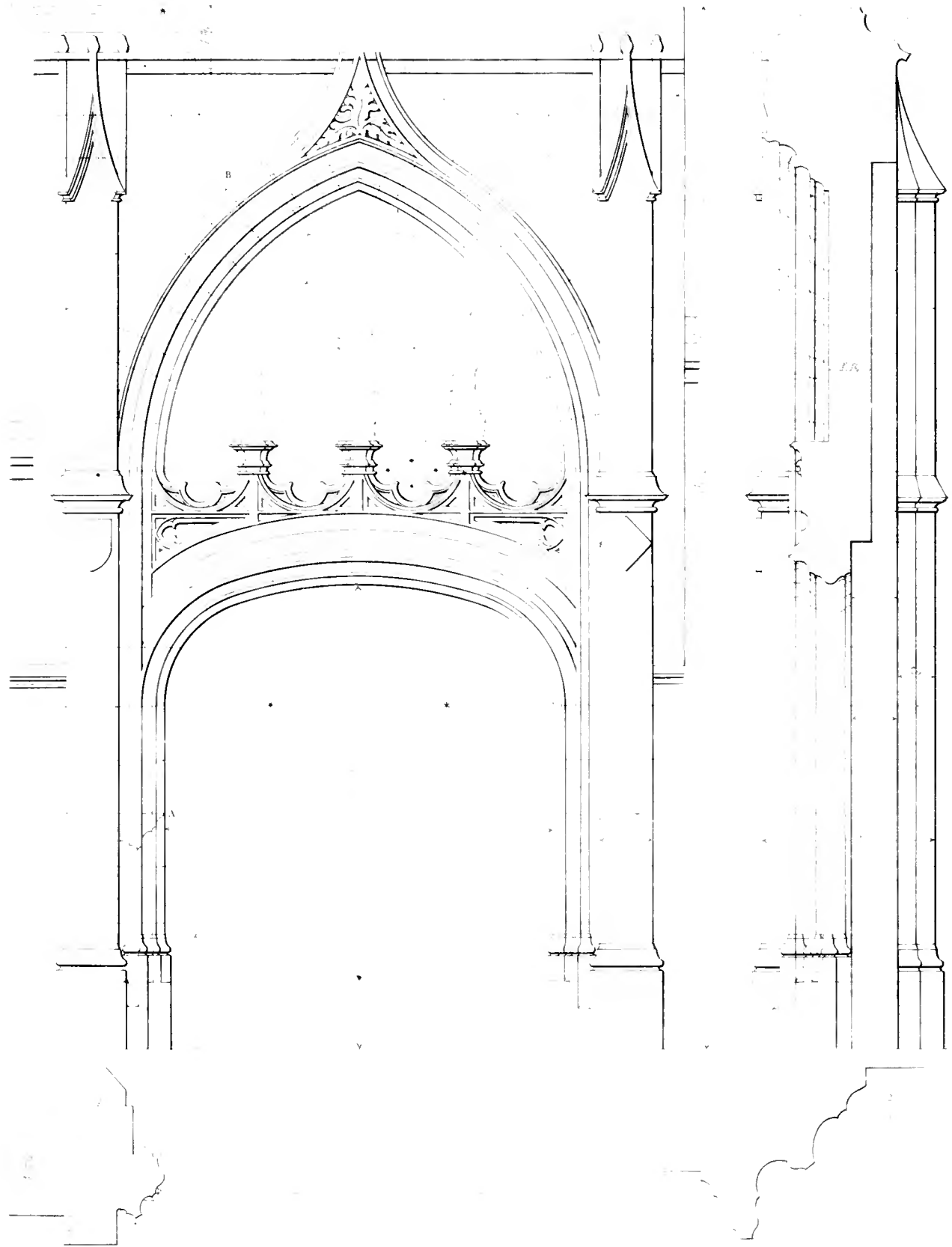
CHURCH OF ST VINCENT ROTEN.  
ELEVATION & DETAILS.

London, published June 1, 1826, by J. Batten, Barton Street.

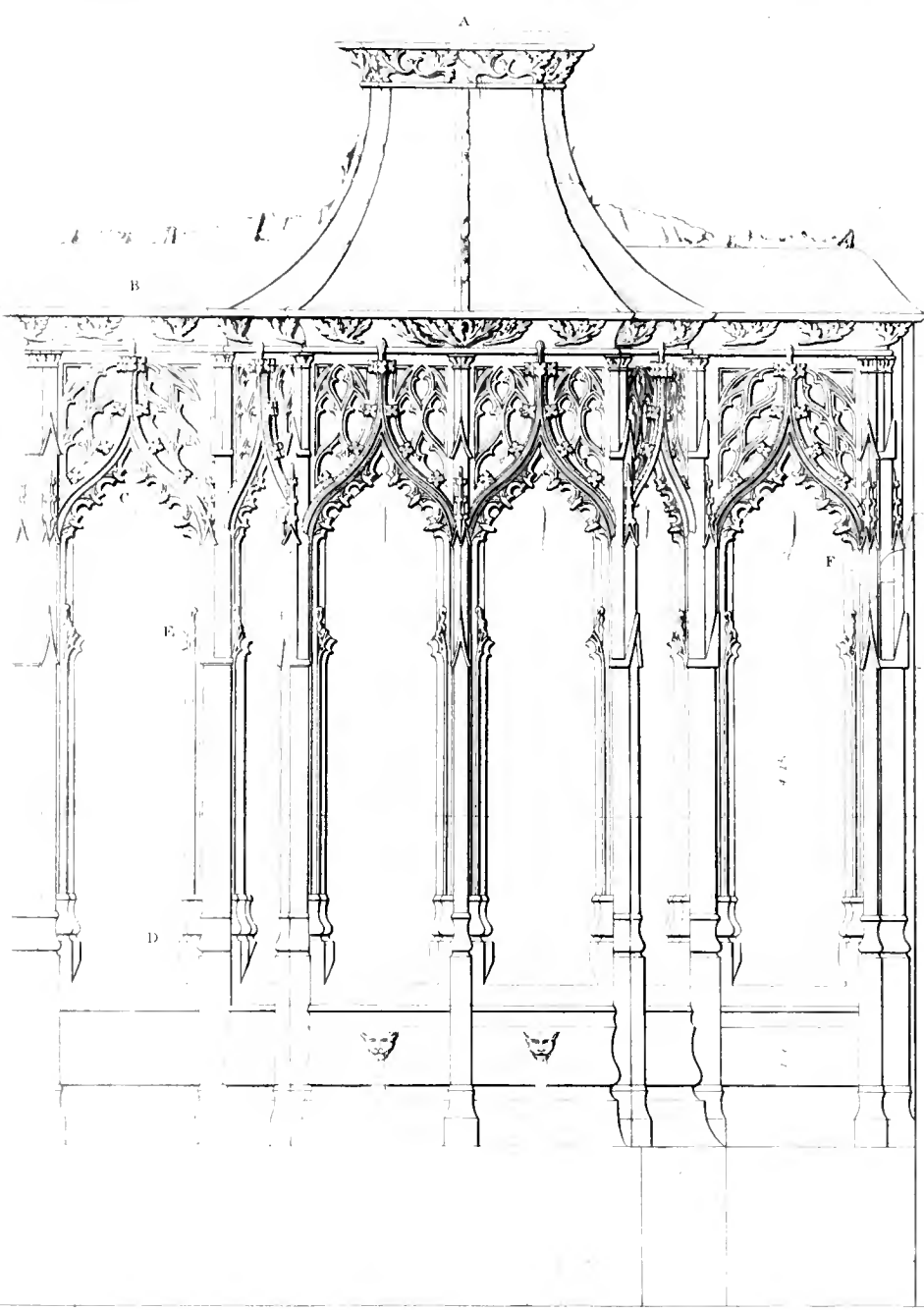
Engraved by H. Le Beau

Printed by W. Goult

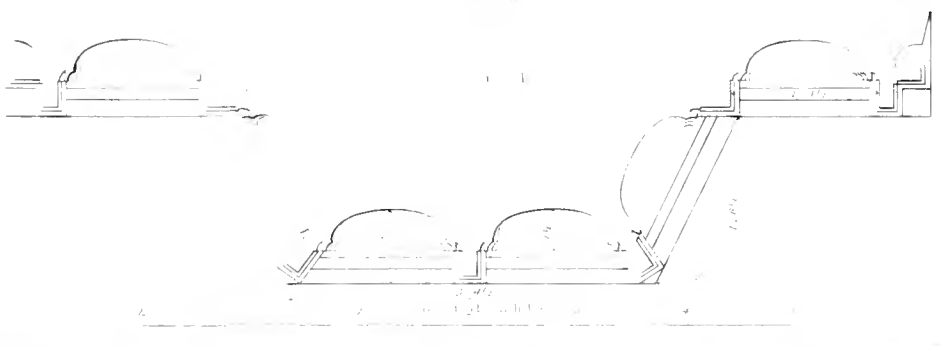
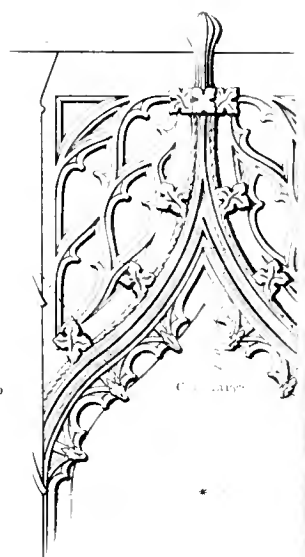








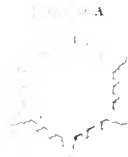
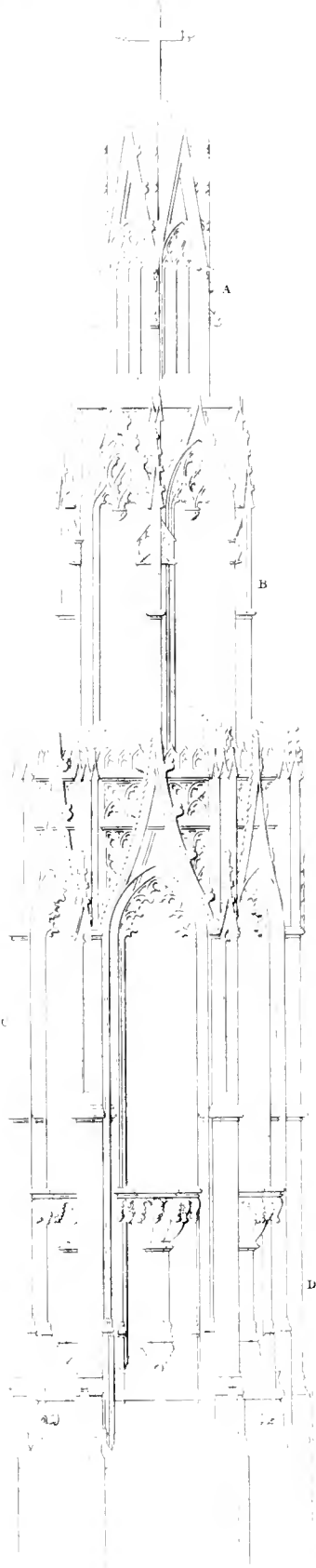
Section at large at B



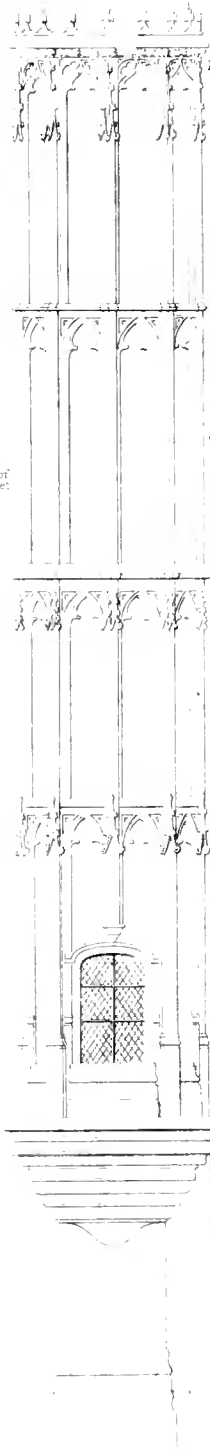
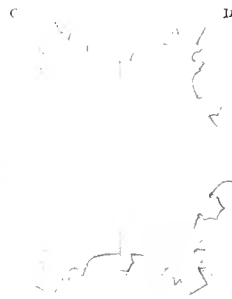
FOUNTAIN DE LA BROSSSE, IN R. C. DE L'HOUSSE (M.) ROUEN.







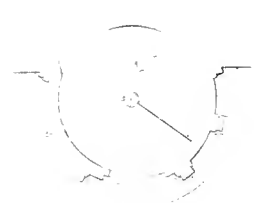
a. B



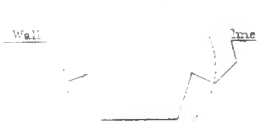
a. C



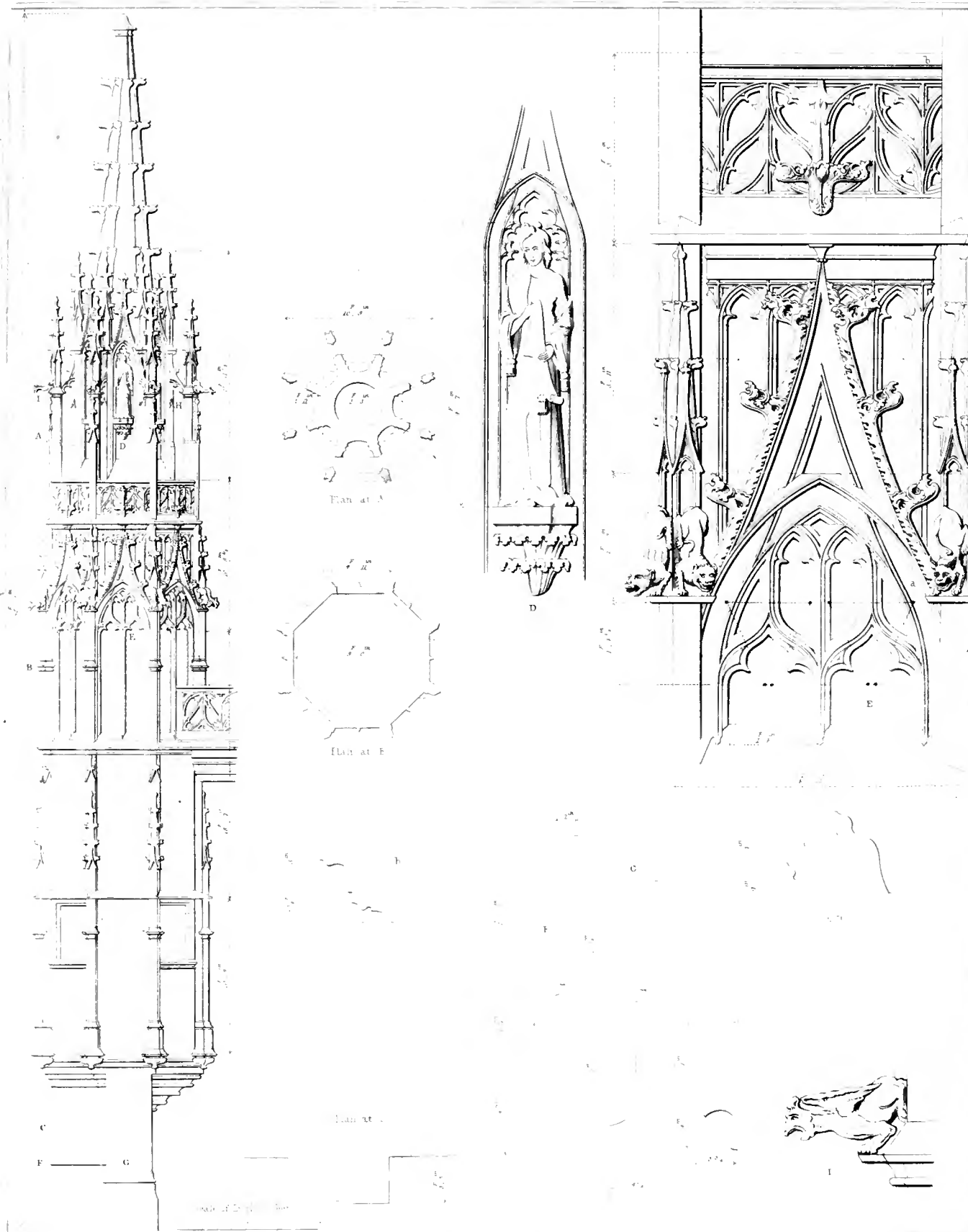
a. B



a. A



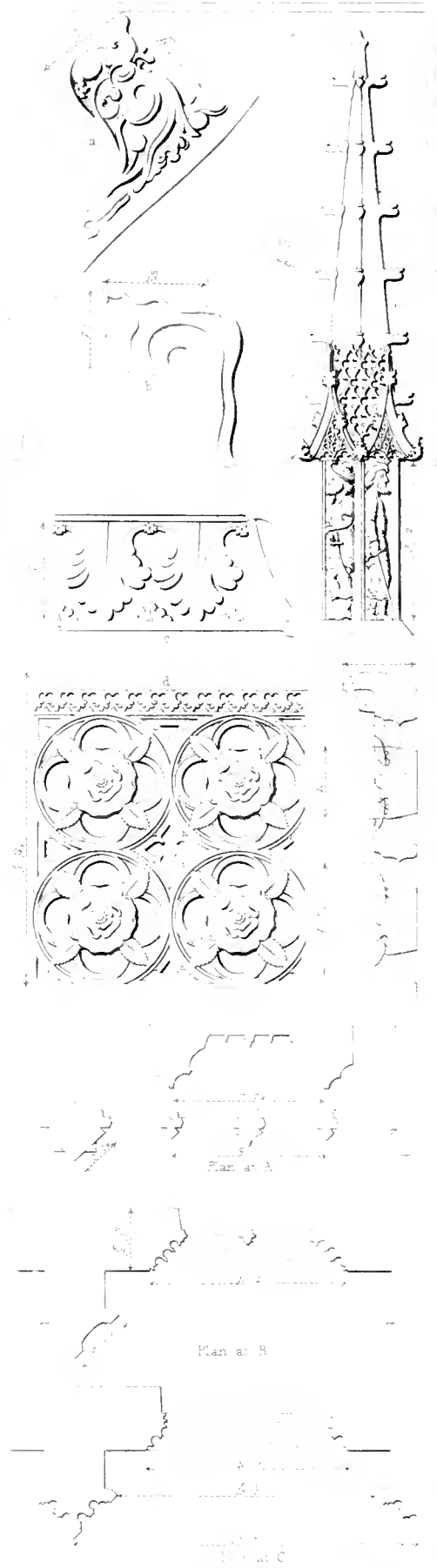
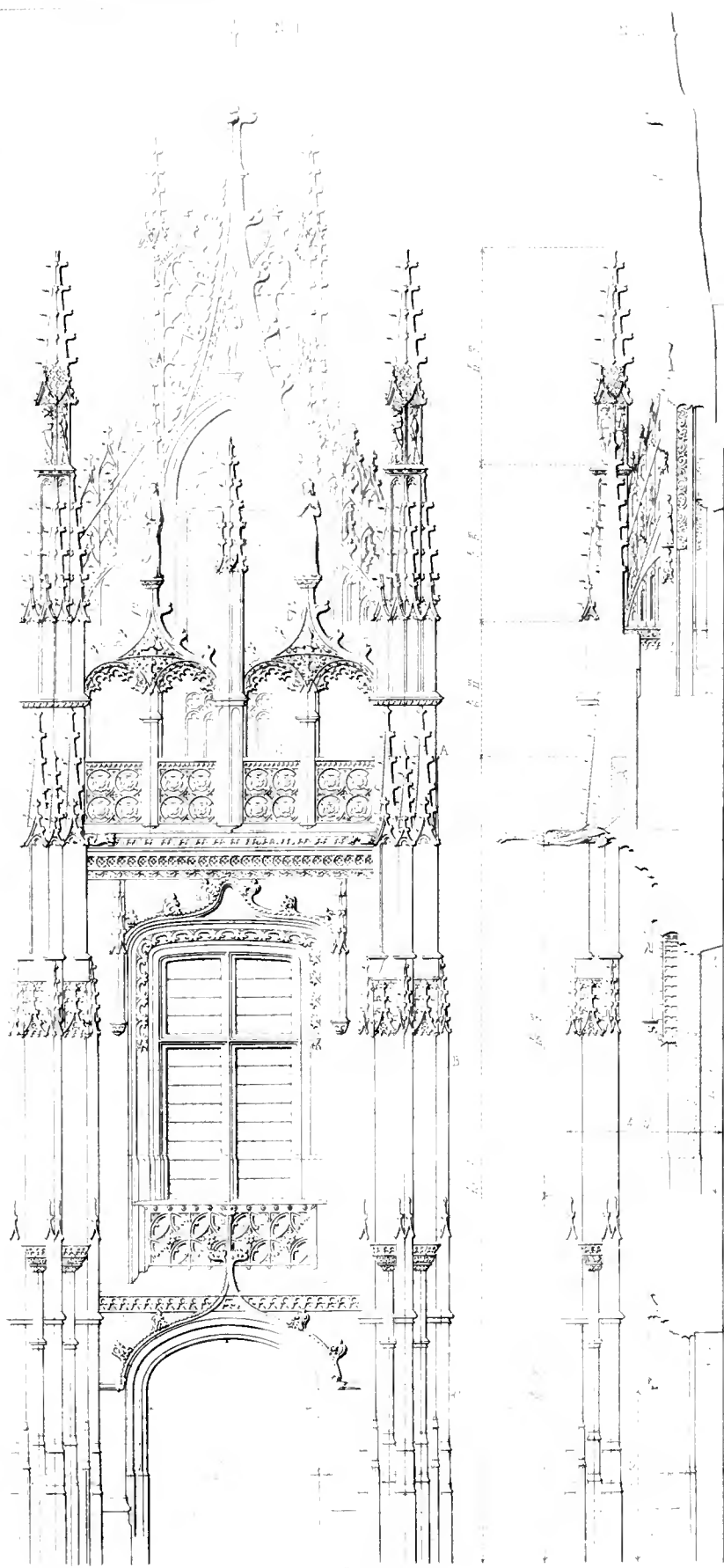




PENTAGONAL TURRET IN THE NORTH SIDE OF  
PALAIS DE JUSTICE, ROUEN.

*London: Published by J. G. Allen, 10, Abchurch Lane, E.C. 4*





Drawn & Measured by A. Pugin, 1841

Nº1 elevation — N.E. Section & Details of the South Side  
PALAIS DE JUSTICE — NORMAN

From the collection of the Rev. John Pugin, Esq., 1841



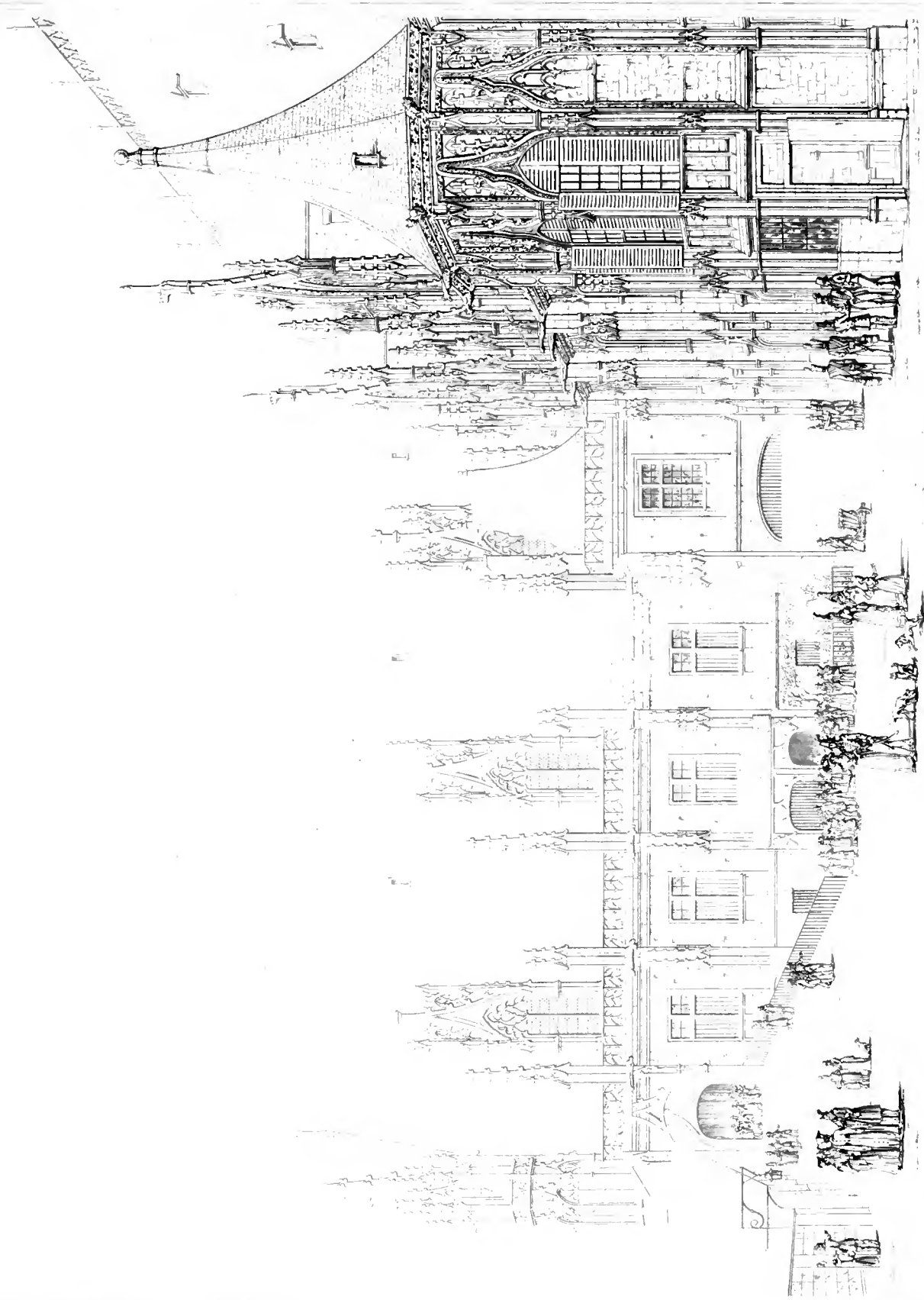












PALAIS DE JUSTICE ROUEN.  
VIEW OF THE INTERIOR OF THE COURT

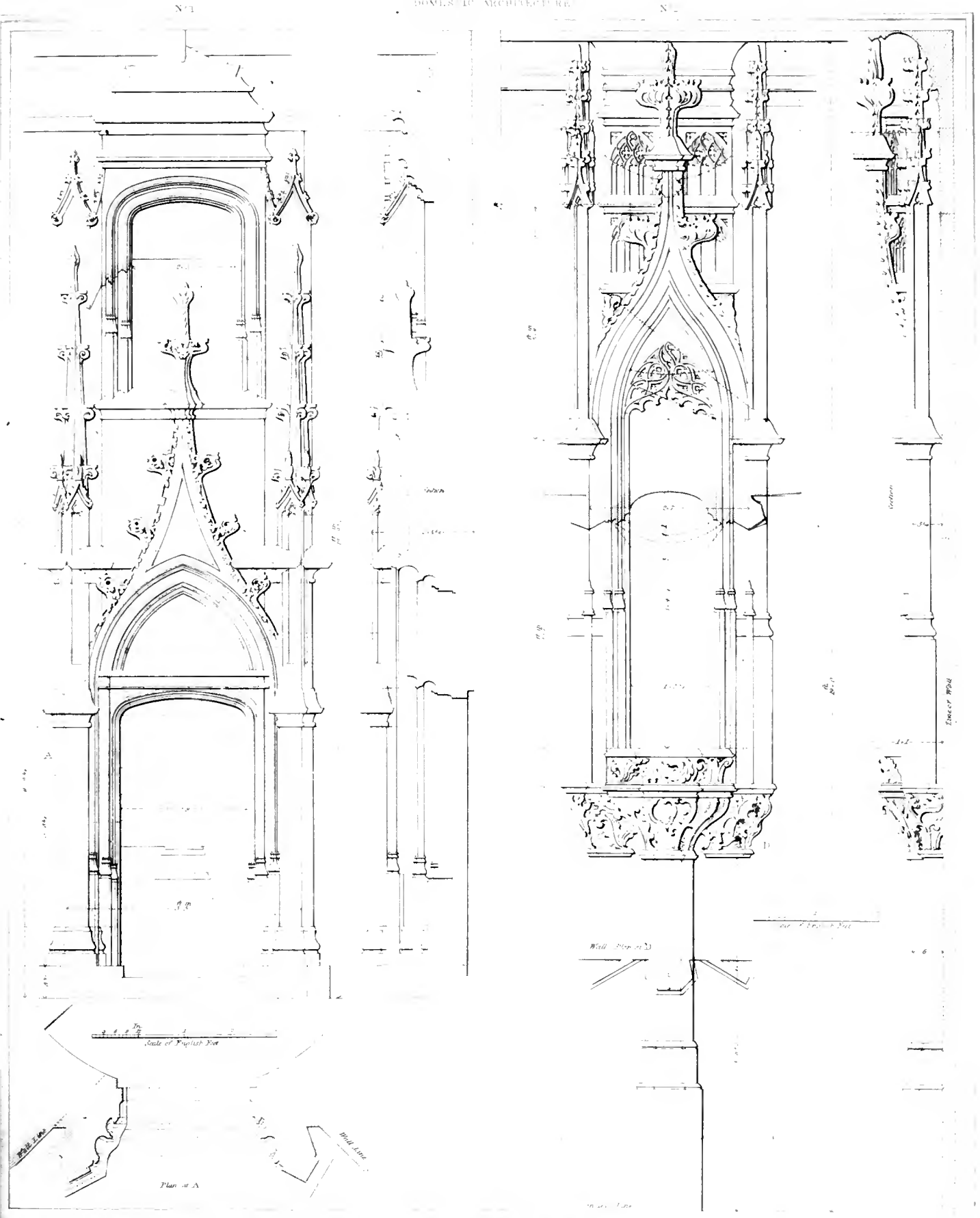
London Published April 1 1828 by J. Briston, Bury-st. Street

Engraven by J. Le Neve

Printed by R. B. B. and

F. A. M. d. r. d. r. f.





A. Pugin Architect. T. Bury del.

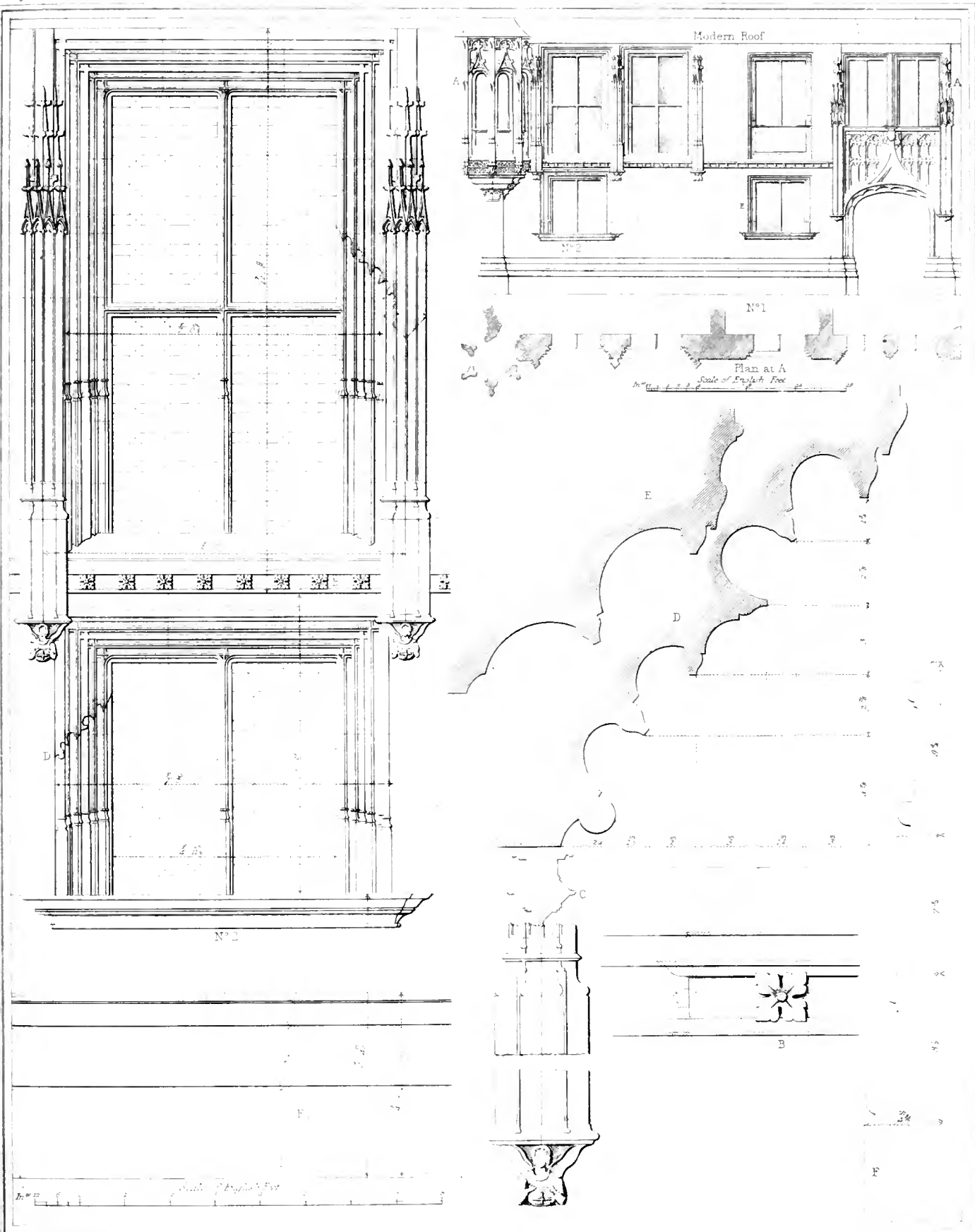
# PALAIS DE JUSTICE, ROUEN

N°1 Staircase situated at the S.E. Angle, Salle des Procureurs. N°2 Niche in D.

London: Published Aug 1827 by C. Duvet, 21, Mark Lane.

Printed by W. B. Mason





Drawn & Measured by A. Pugin 1824

Elevations Plans &c of  
HOTEL DE BOURCETHROU DE PLACE DE LA PUCELLE D'ORLEANS - ROUEN

Engraved by J. E. Reus

Engraved by J. E. Reus

Engraved by J. E. Reus





B 7/4

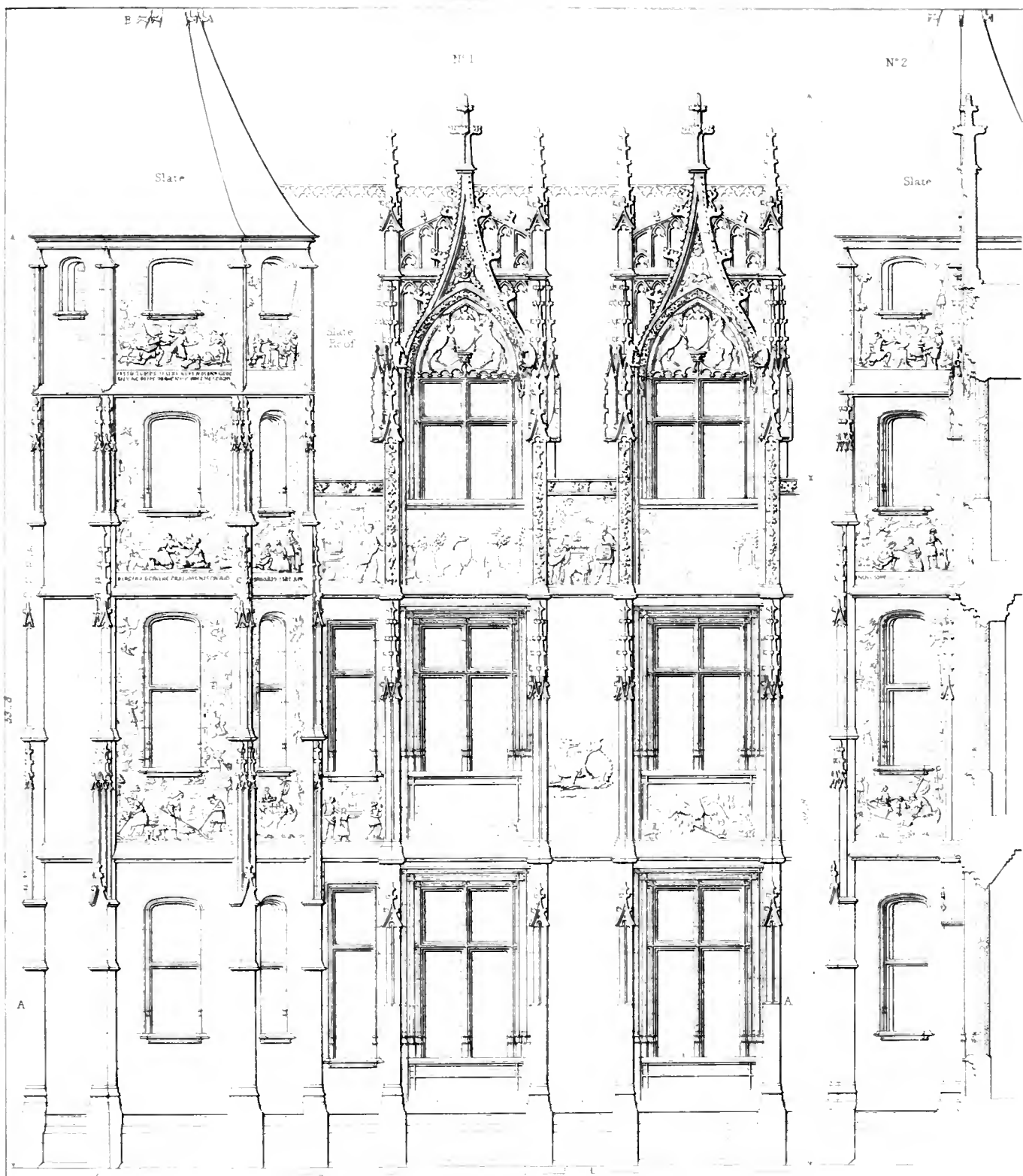
N°1

N°2

Slate

Slate

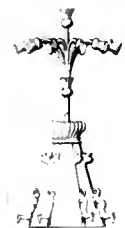
Slate Roof



Plan at  
A A

Plan

Scale of English Feet



Engraved by J. Le Keu.

N°1 Elevation - N°2 Section - N°3 Plan

For the PUBLICATION OF THE FACADE OF THE CHURCH OF ST. PIERRE

1851

Drawn by A. Piquet



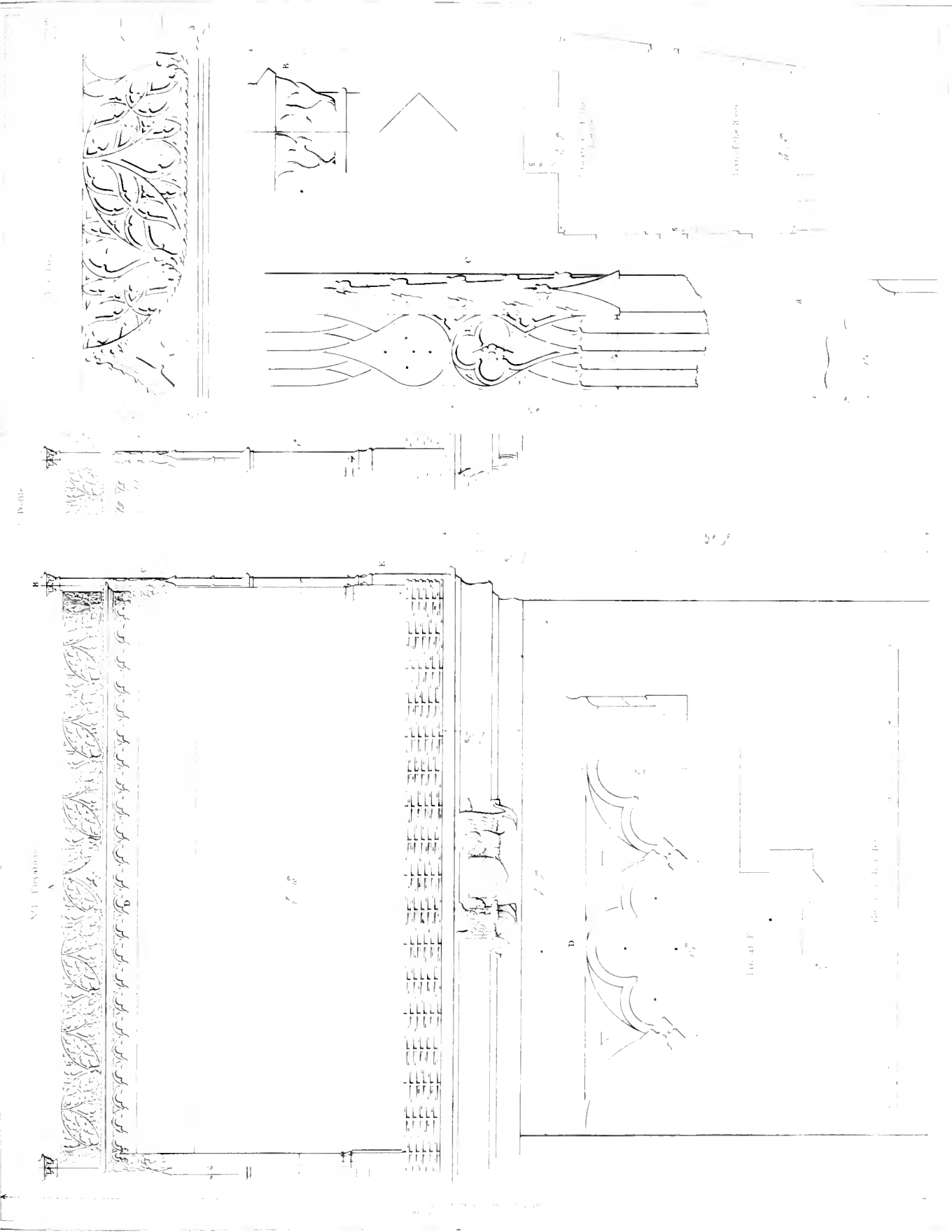


Measured &amp; Drawn by A. Dugès

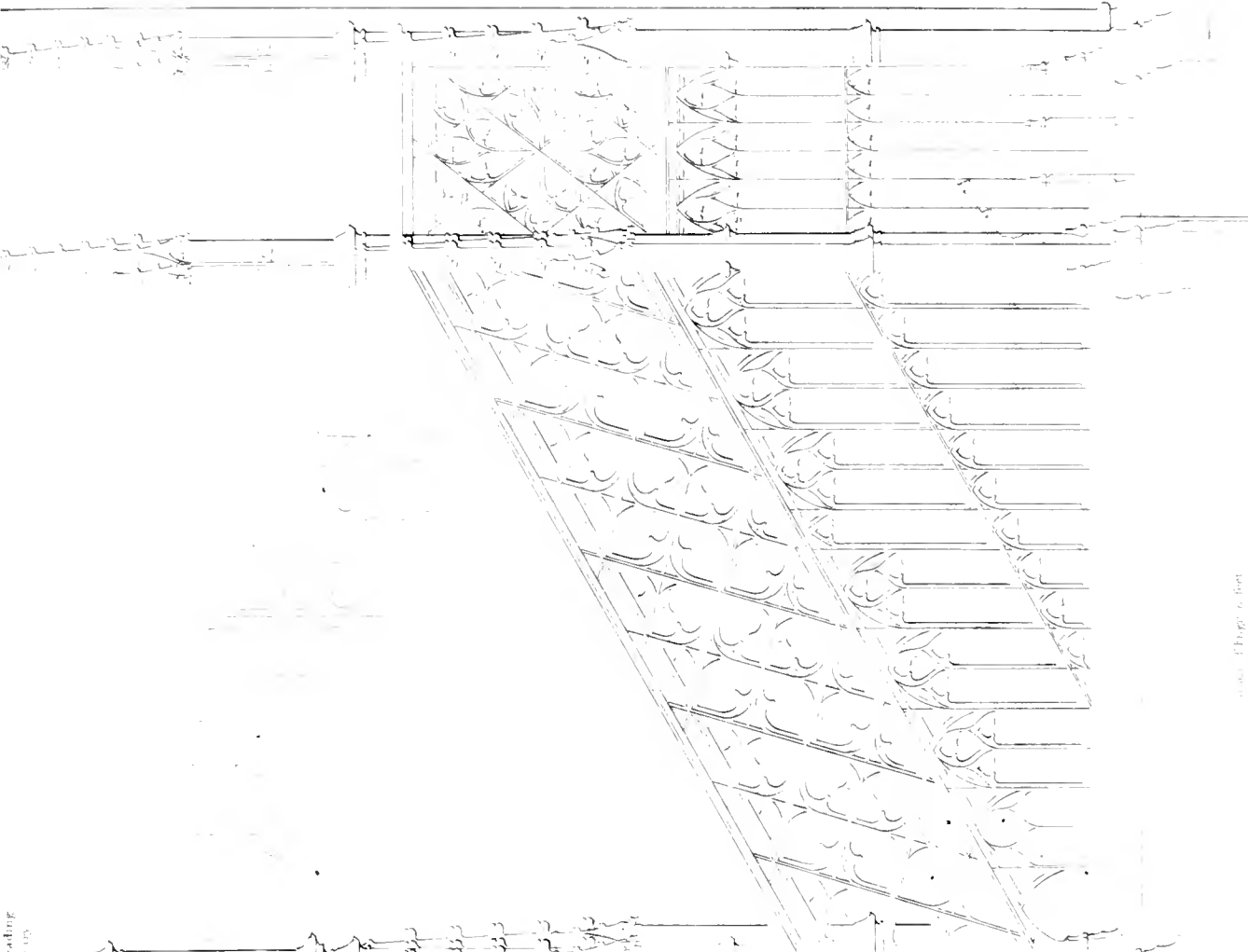
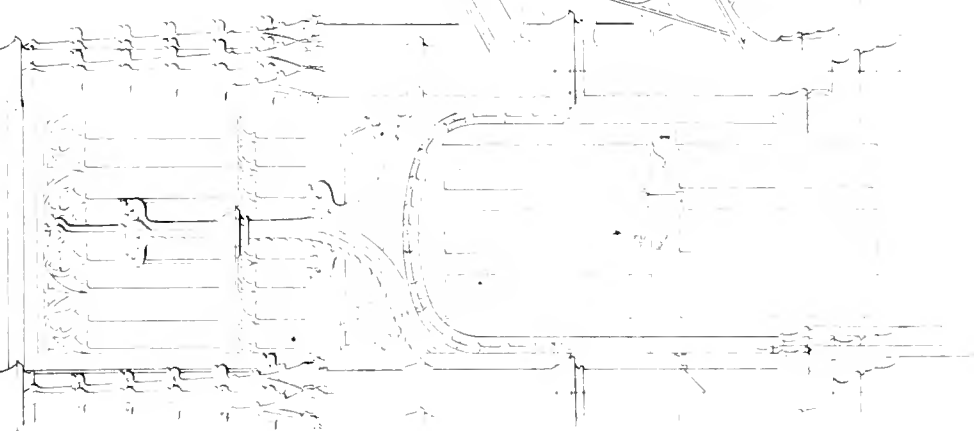
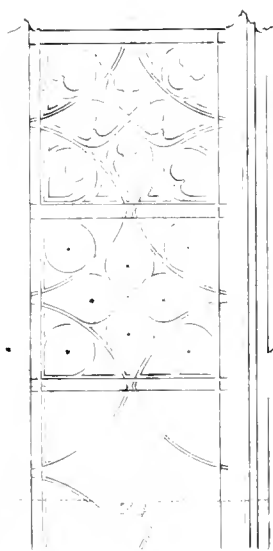
L'ÉDITEUR: M. D. R. K. &amp; Co.

ELEVATION A. PARTS AT LARGE & SECTIONS B C D E F OF THE NORTH SIDE OF A COURT.  
 ABBAYE ST AMAND: ROUEN.



A CHIMNEY-Piece, L'ABBAYE, St. AMAND ROYEN  
 COLLEGE, N. H., U.S.A.

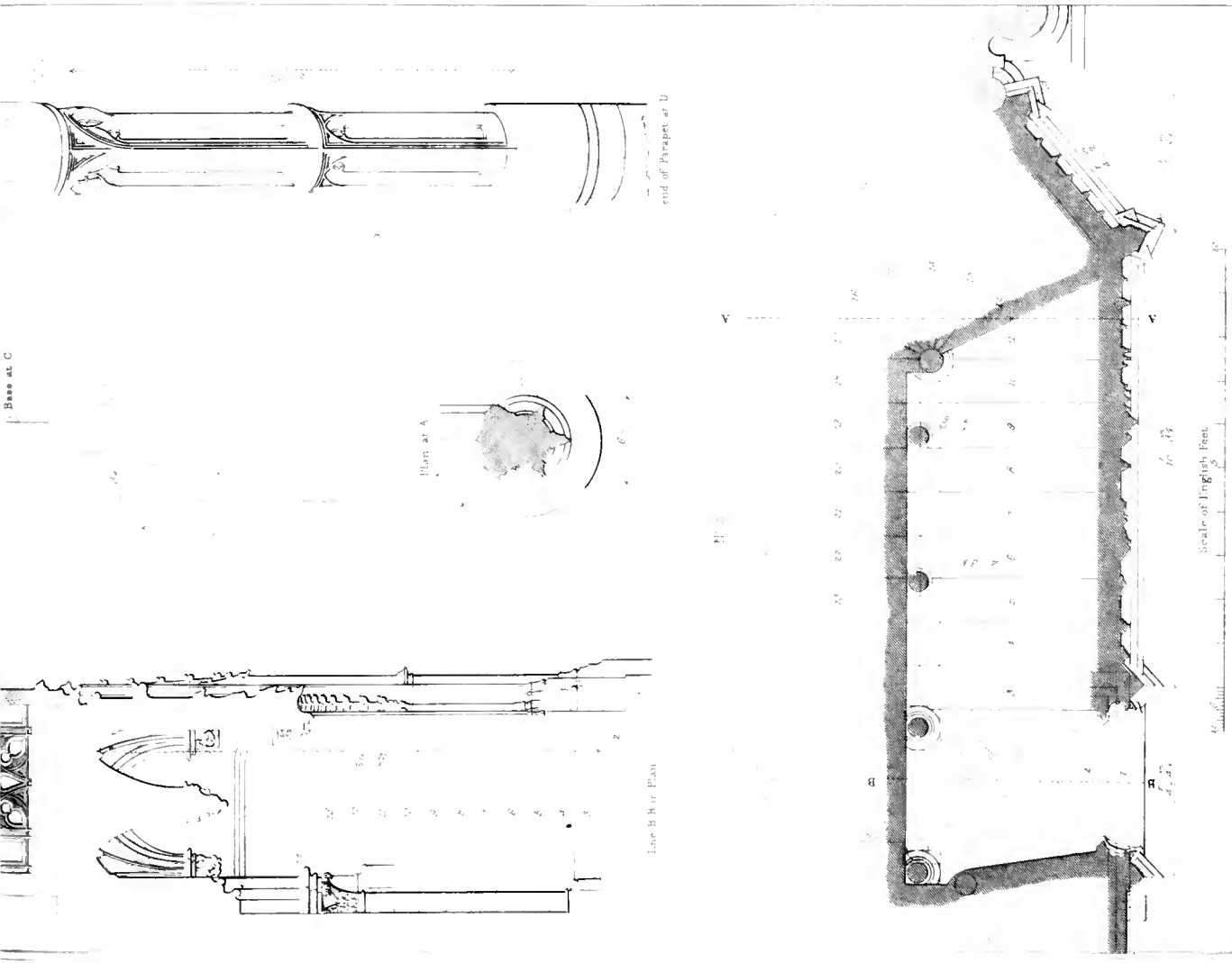
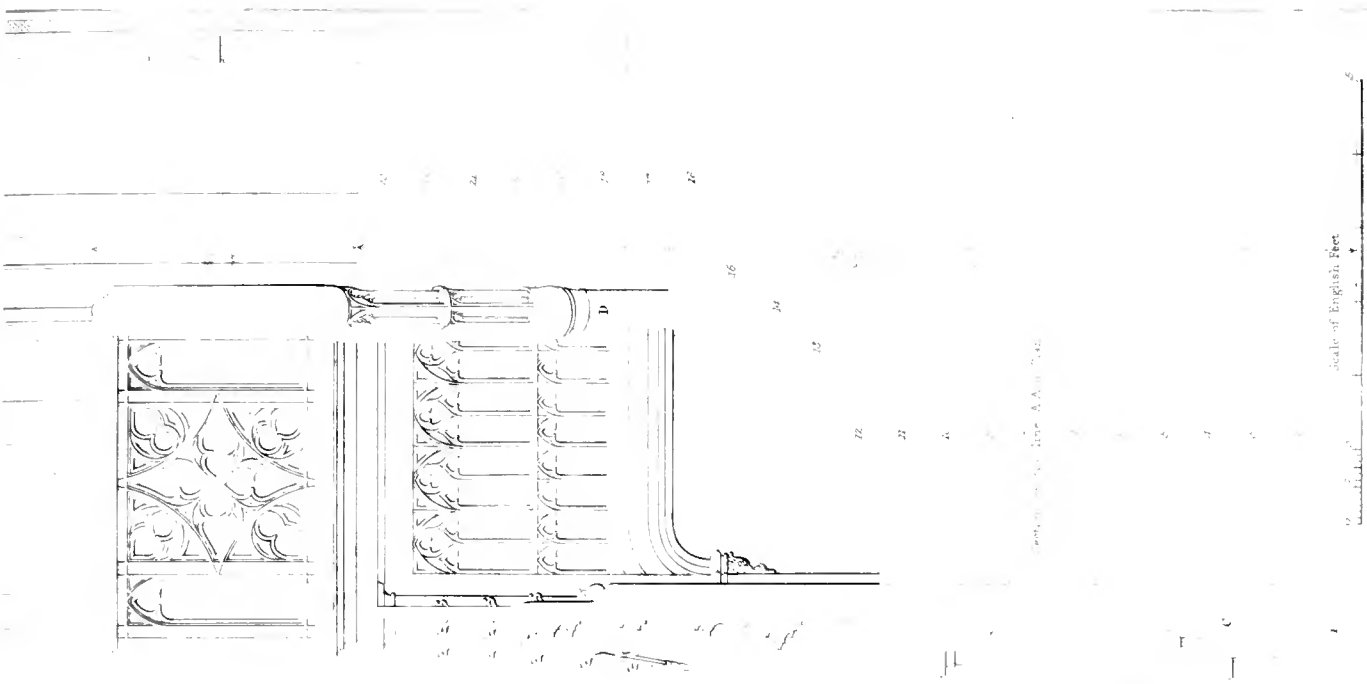




Doorway leading to 125







Measured & Drawn by A. Noyes, 1825

Scale of English Feet

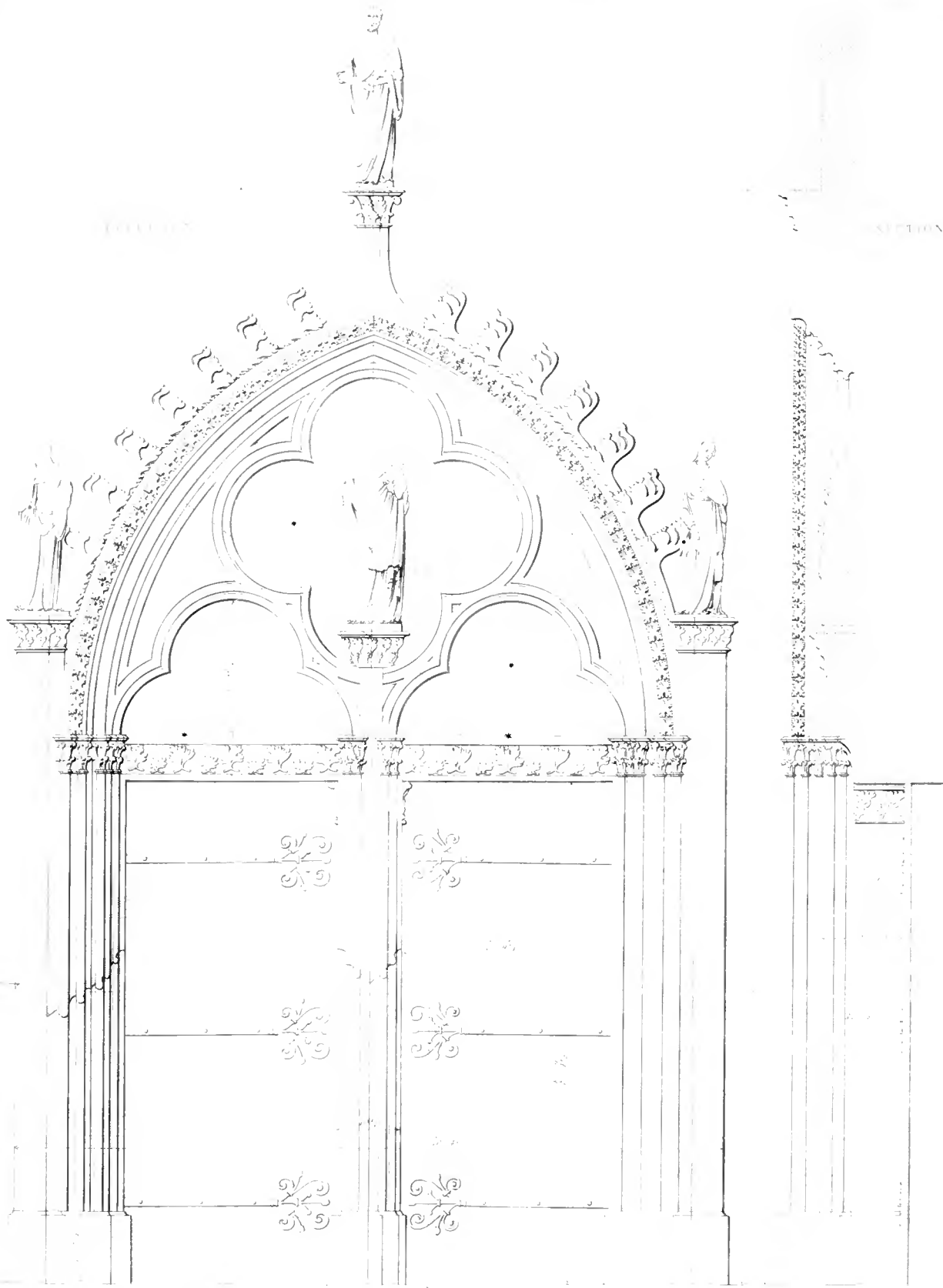
Engraved by H. Le Neux

CHAPTER OF LOST TO JAMES ROYCE

Section of the Chapel of St. James, London

Engraved by H. Le Neux



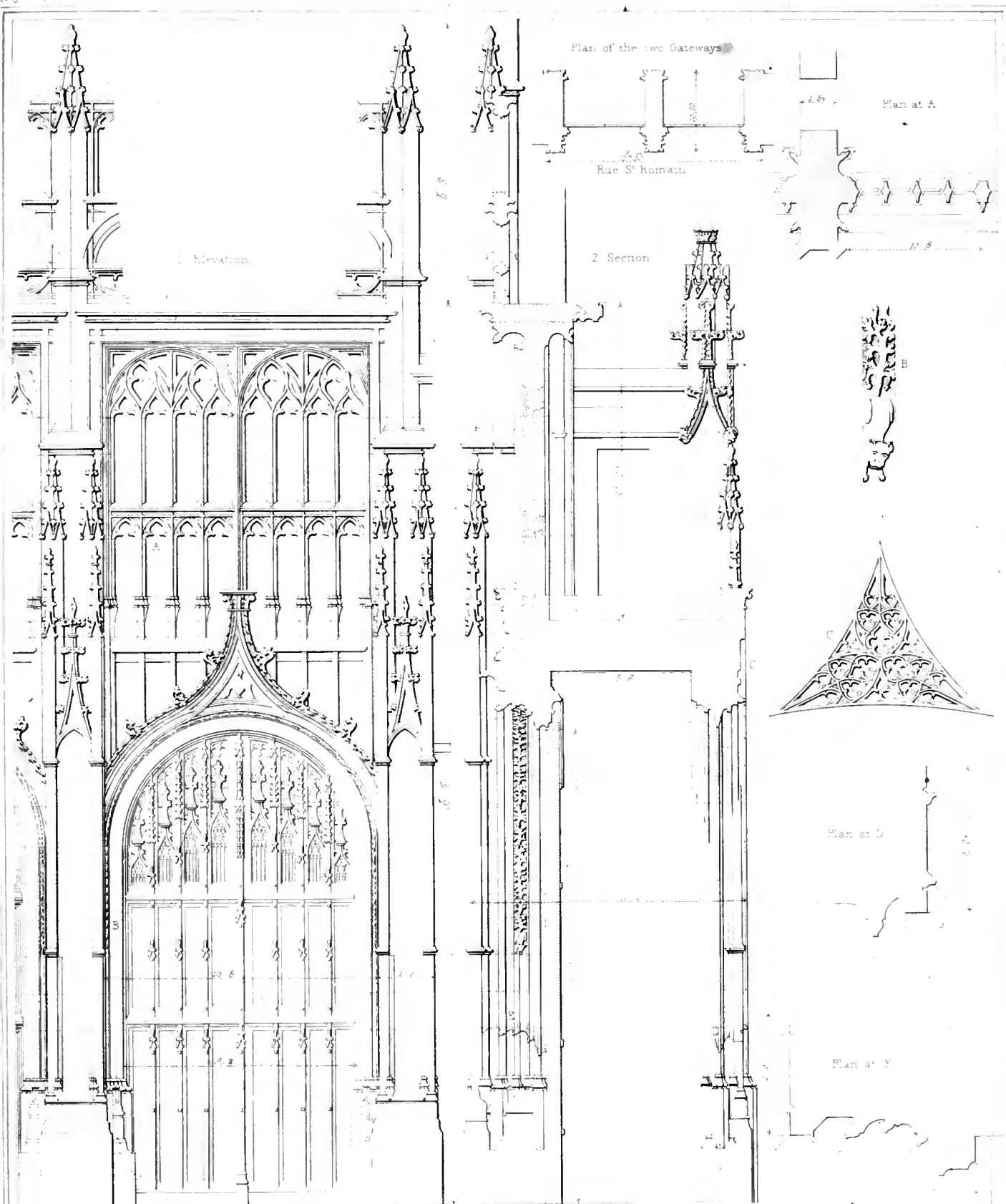


Measuring 1/2 inch to 1 foot

THE WESTWORK OF THE CATHEDRAL OF NOTRE DAME, ROUEN

Architectural Drawing of the Westwork of the Cathedral of Notre Dame, Rouen





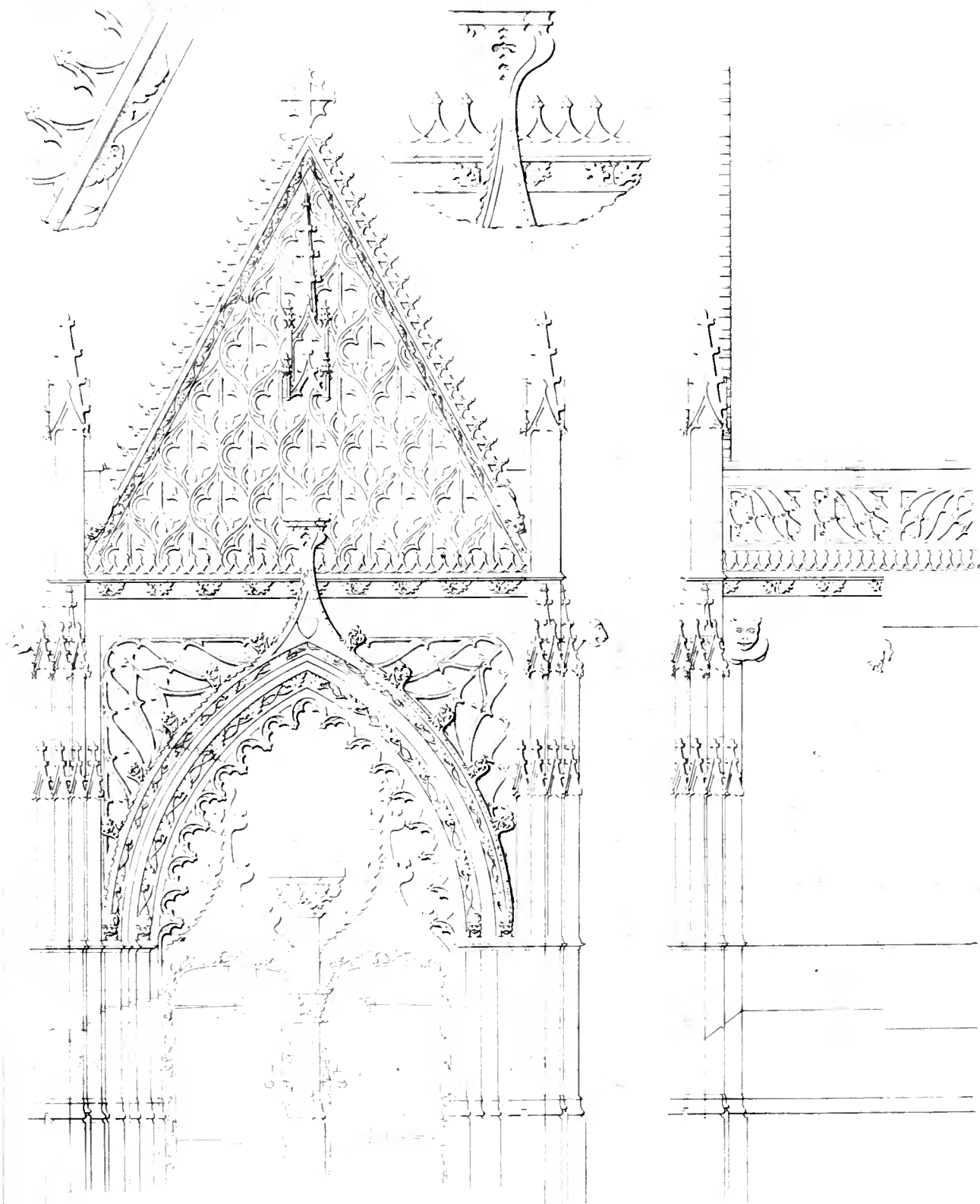
Measured & Drawn by J. P.

Engraved by J. H. R. & Co.

Elevation Section & Plan of  
GATEWAY TO THE COURSE OF THE LIBRARY'S CATHEDRAL - ROUTE

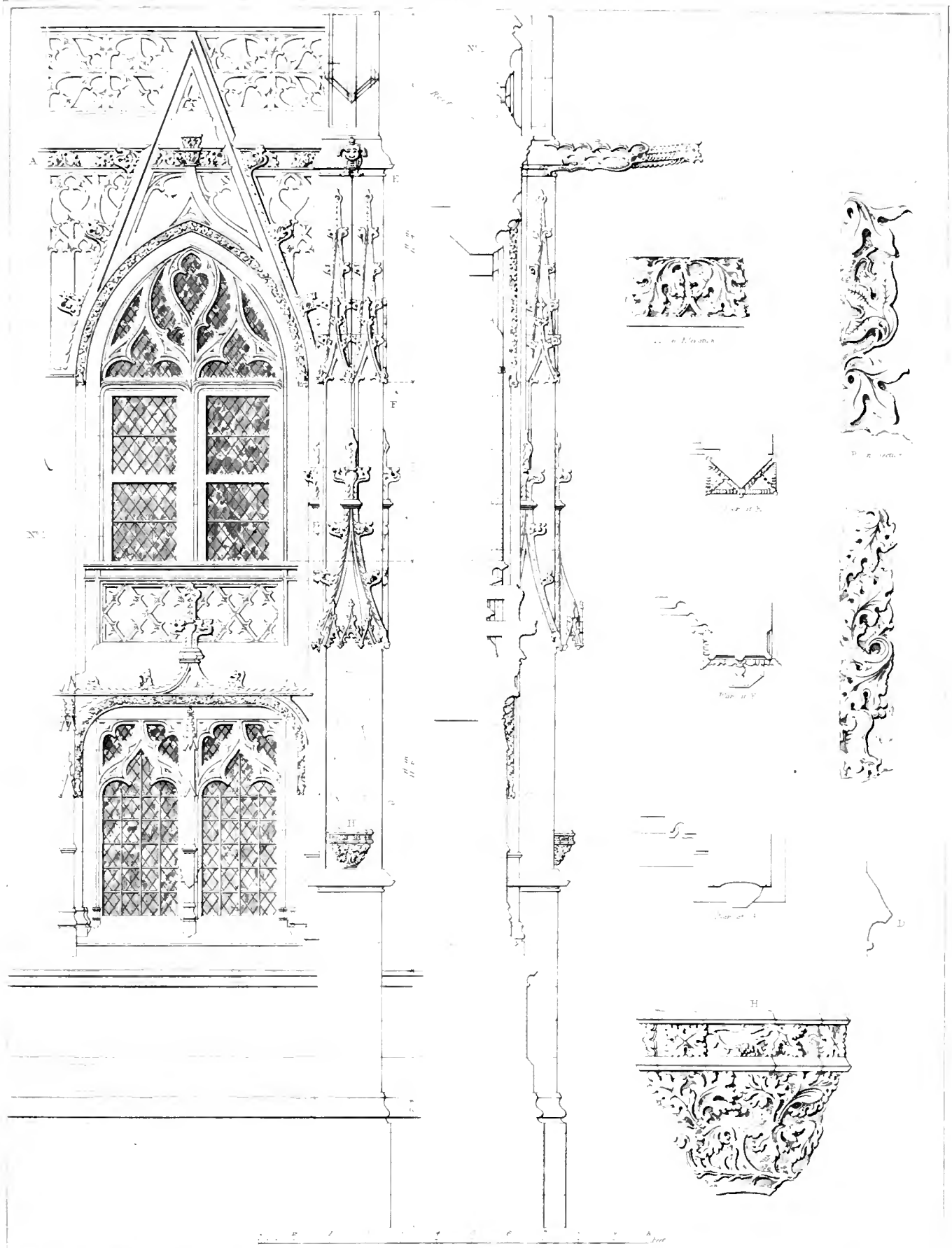
London: Published by the Architectural Office, 1851.











CHURCH OF CAUDEBEC

N° 1 Exterior Compartment of Sacristy. N° 2 Section of D' & Details













Measured & Drawn by A. Pugin 1825

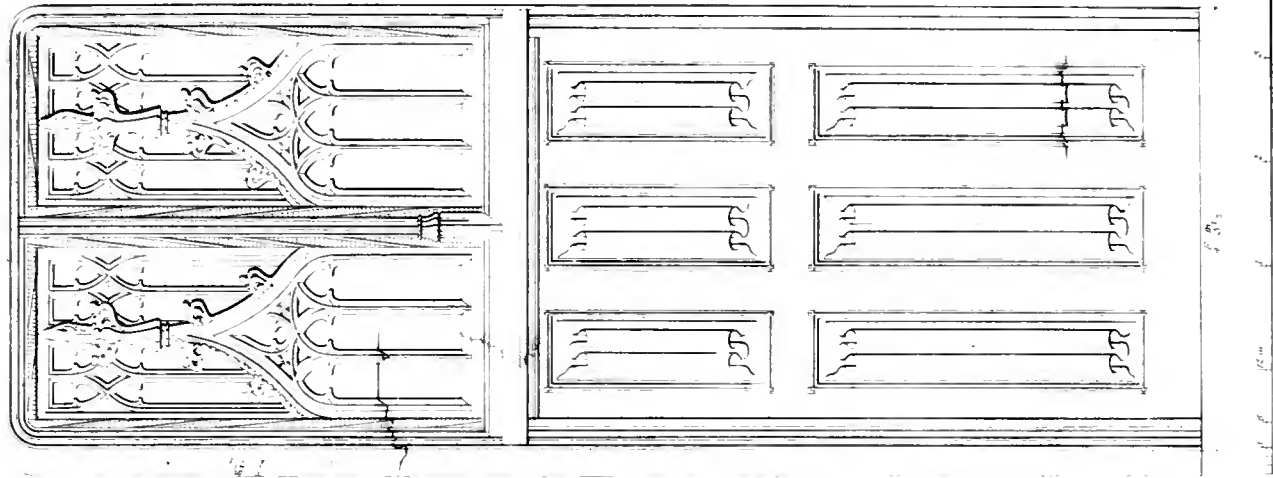
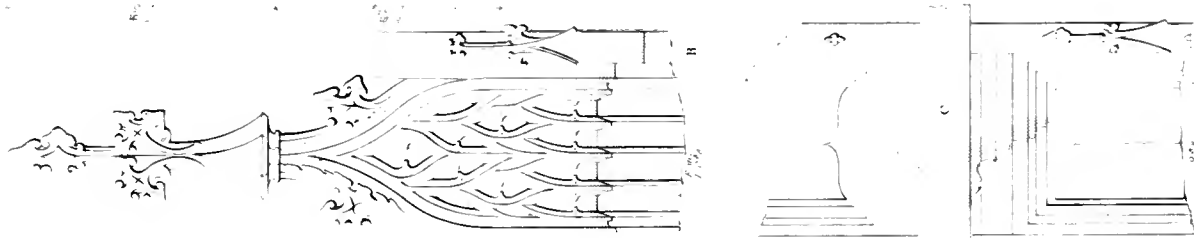
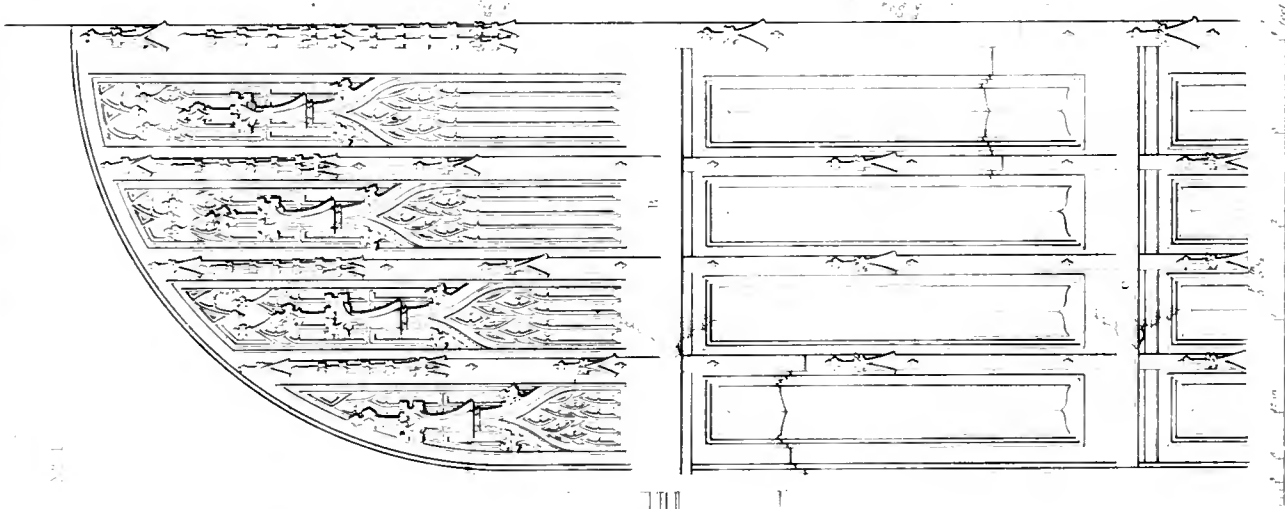
Engraved by J. B. Bury

STONE STAIR CASE TO ORGAN LOFT. ST. MACLOU CHURCH. ROUEN

Engraved by J. B. Bury

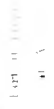
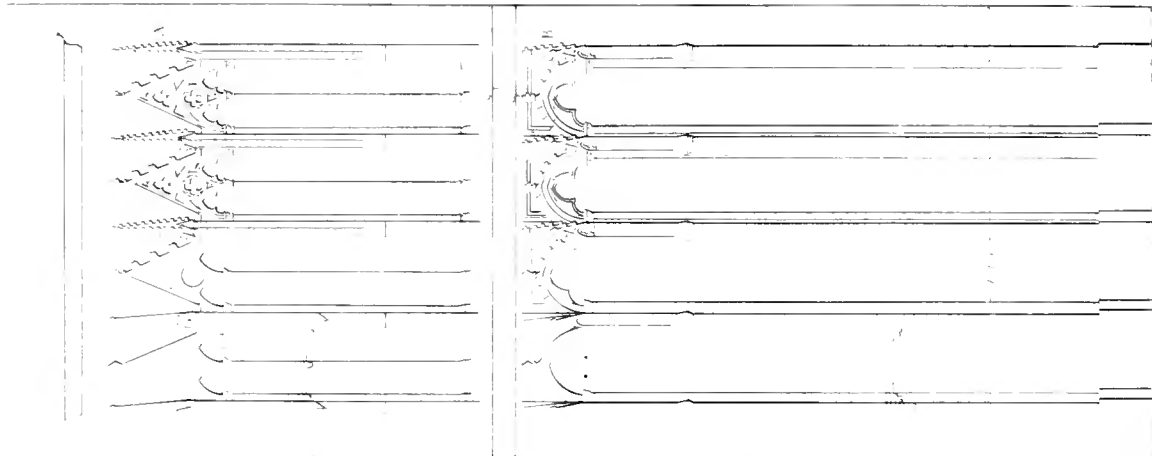






Section at A  
in elevation



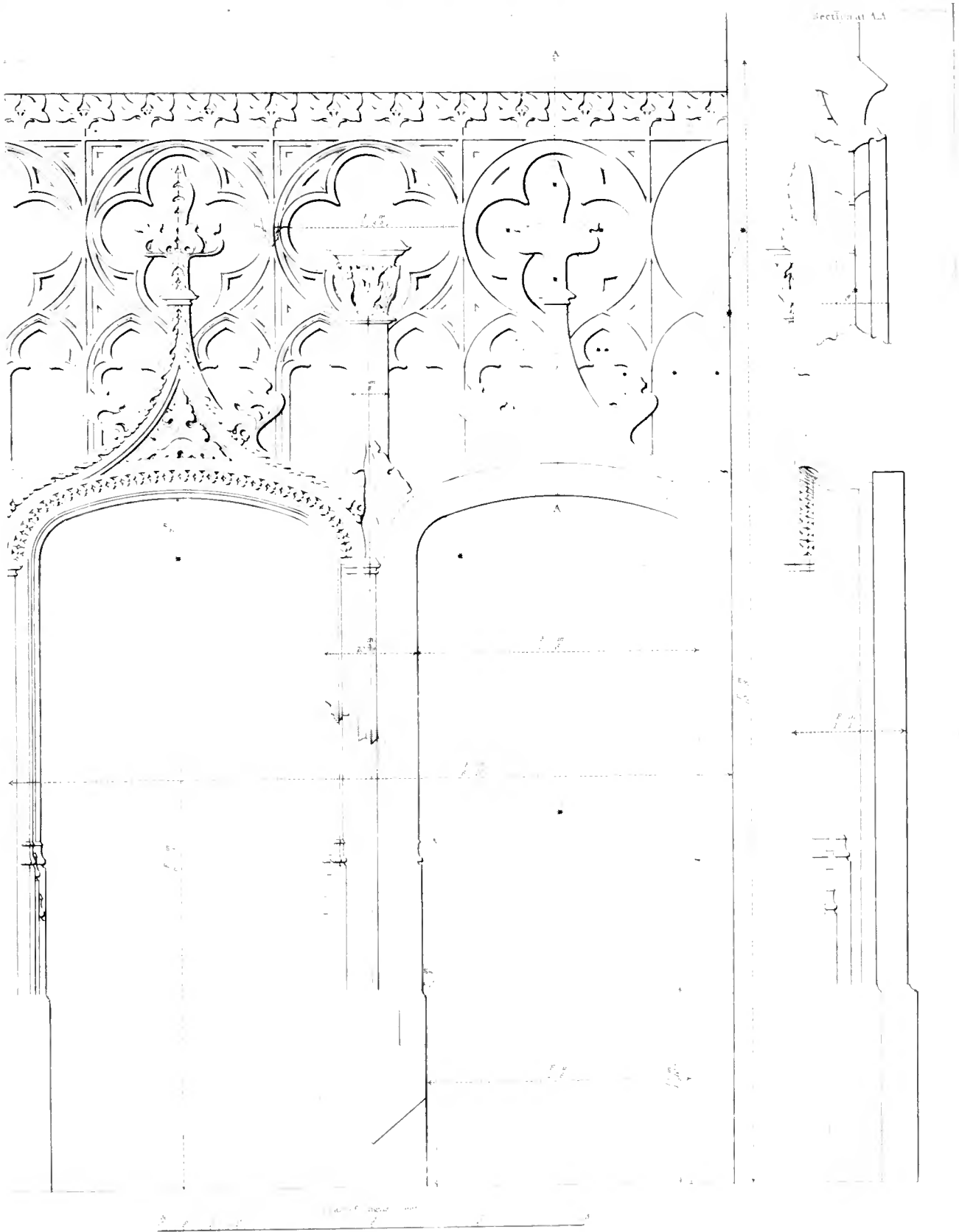
$$\frac{1}{N} \sum_{i=1}^N$$
[illegible]

Approved by J. L. KENN

Received by Naps on 10/10/18

1. *Introduction* 1



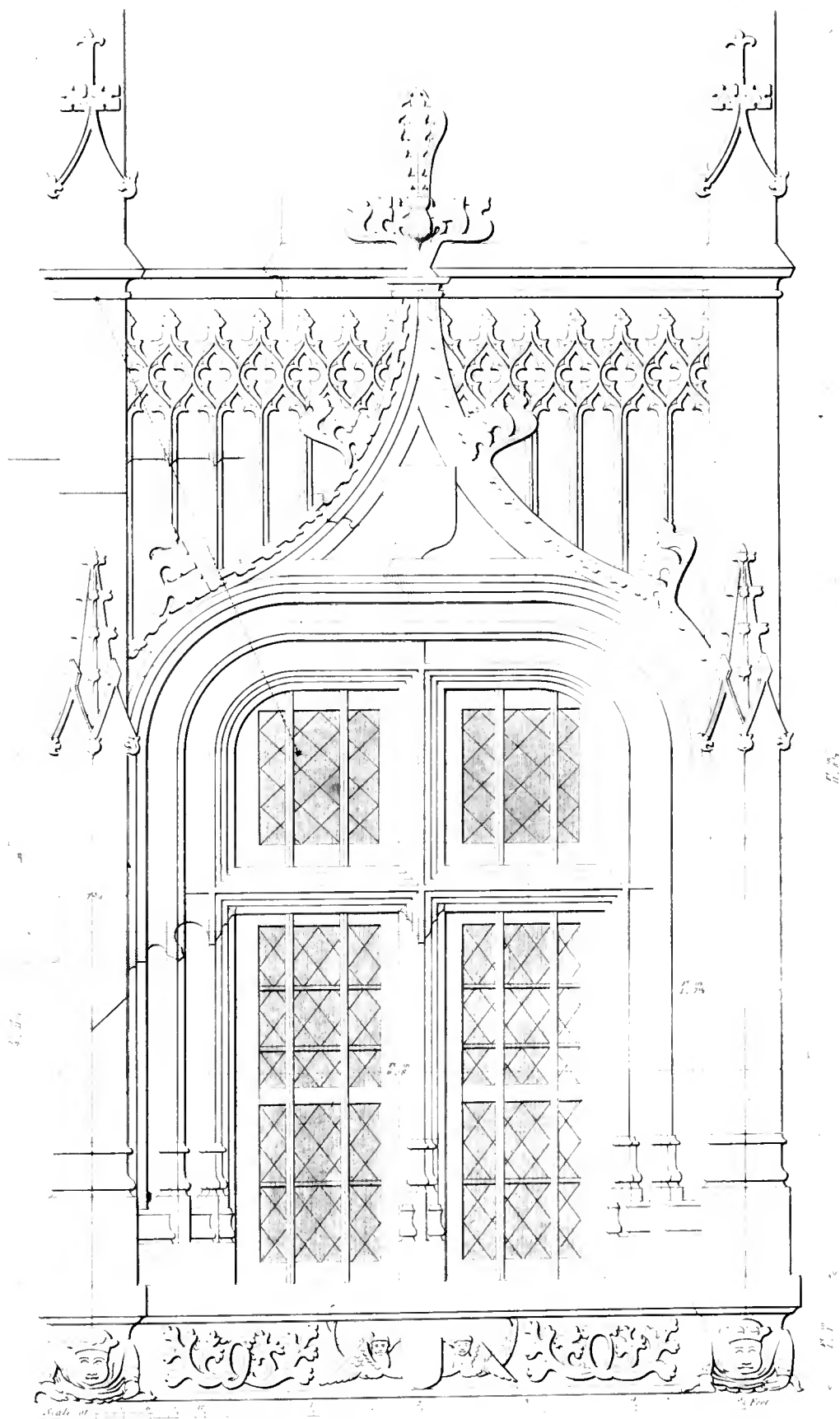












Measured & drawn by A. Dugès

CHATEAU FONTAINE LE HENRI - NEAR CAEN.  
Window on the Ground Floor of Tower - West Front

Revised 1904





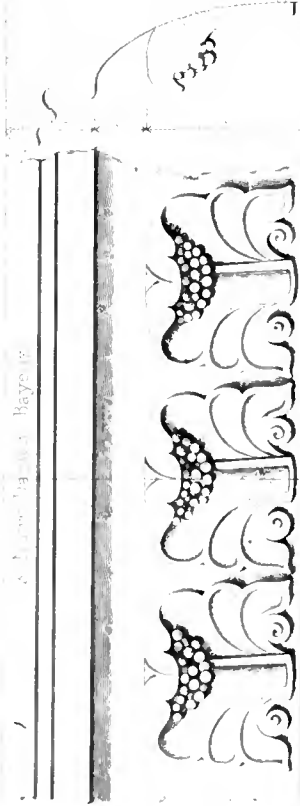
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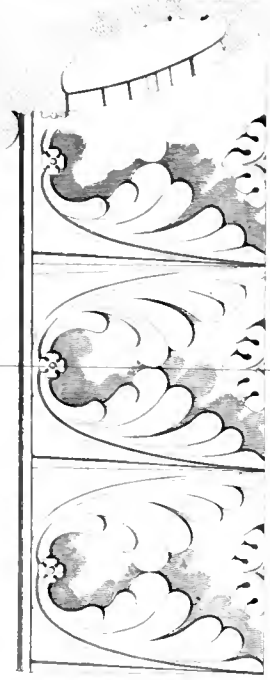
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2. Palace of St. Anne, Bayeux.



3. Palais de Justice, Rouen.



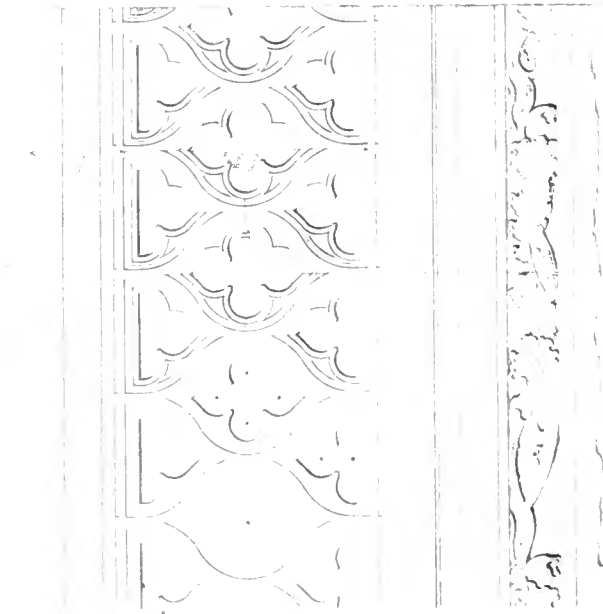
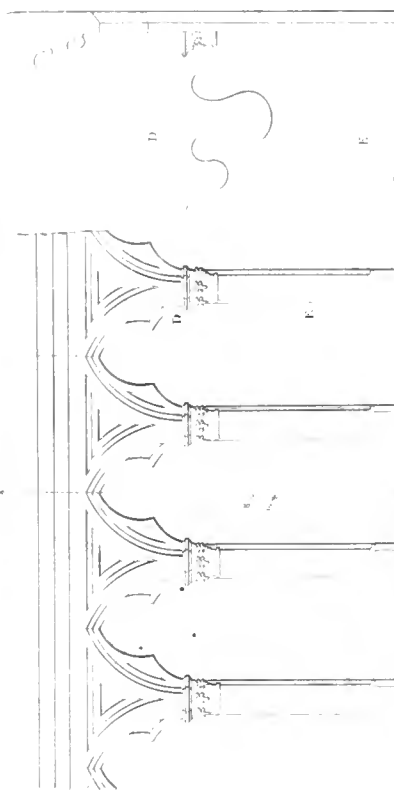
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5. Palais de Justice, Rouen.

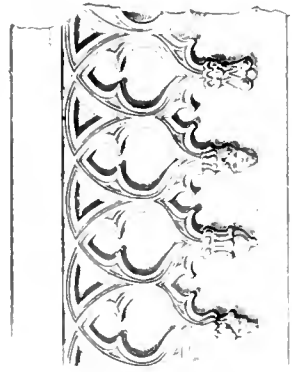
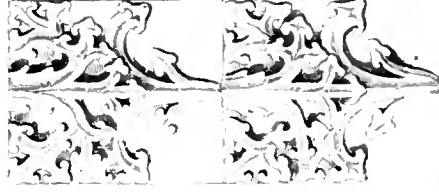
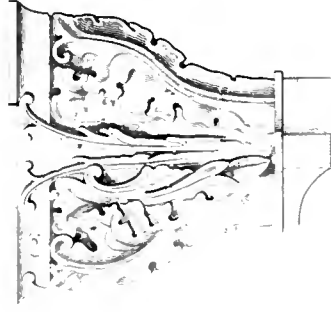
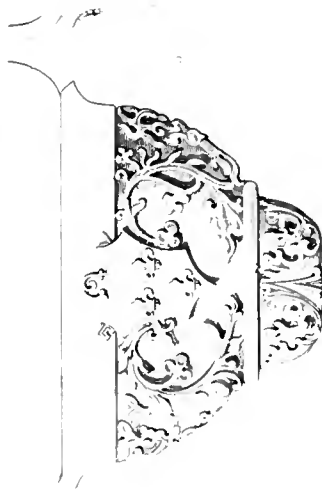
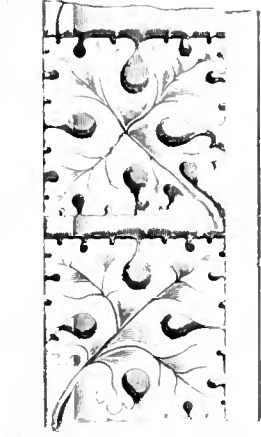
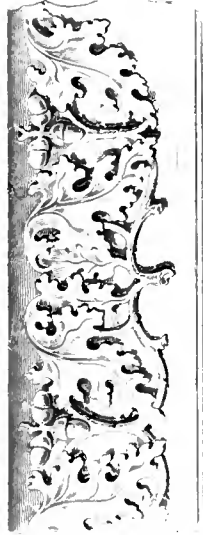






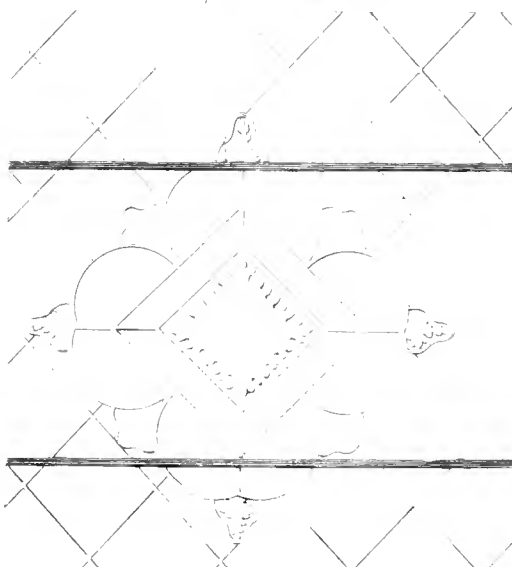
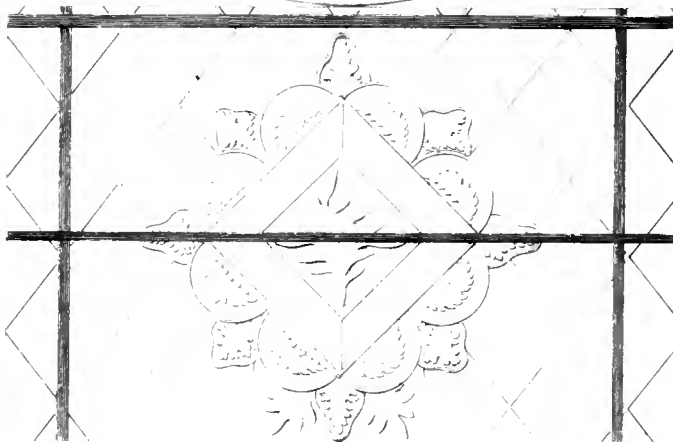
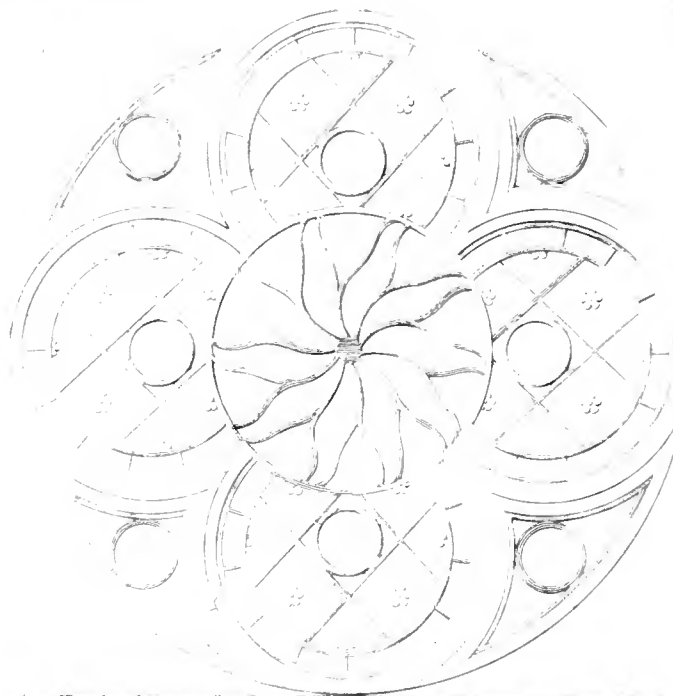




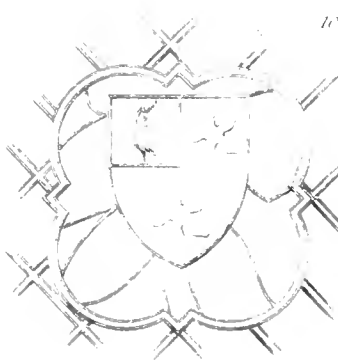
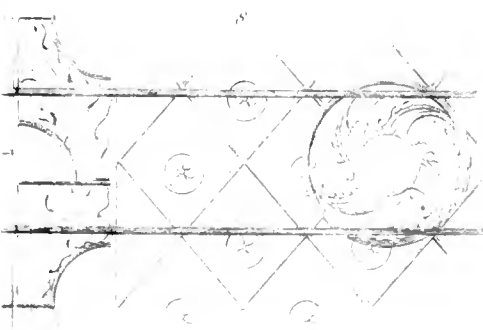
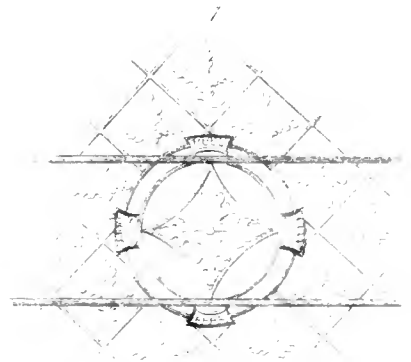
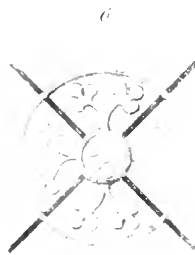
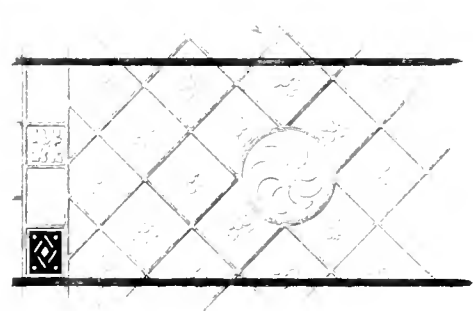
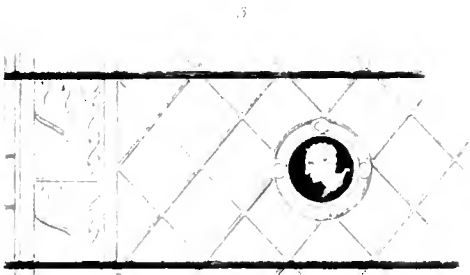
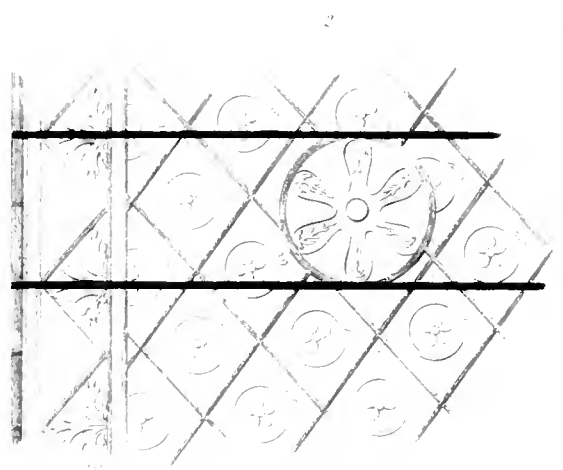
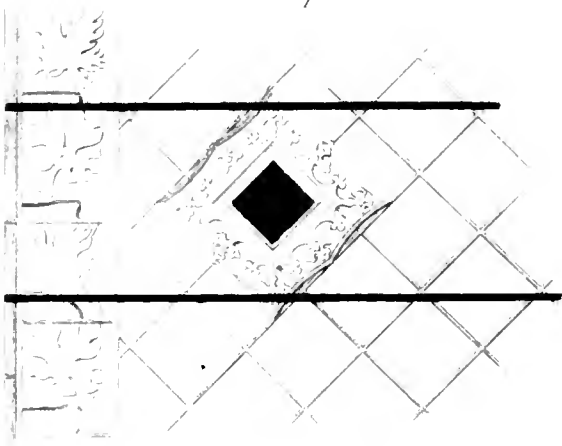







$$f(x) = \frac{1}{2} \left( \frac{1}{x} + \frac{1}{x^2} \right) \quad \text{for } x \in \mathbb{N} \quad \text{and} \quad f(x) = \frac{1}{2} \left( \frac{1}{x} + \frac{1}{x^2} \right) \quad \text{for } x \in \mathbb{N}.$$





# SPECIMENS OF STAINED GLASS

FROM THE COLLECTION OF THE BRITISH MUSEUM

BY THE REV. J. H. WOODWARD, F.R.S.

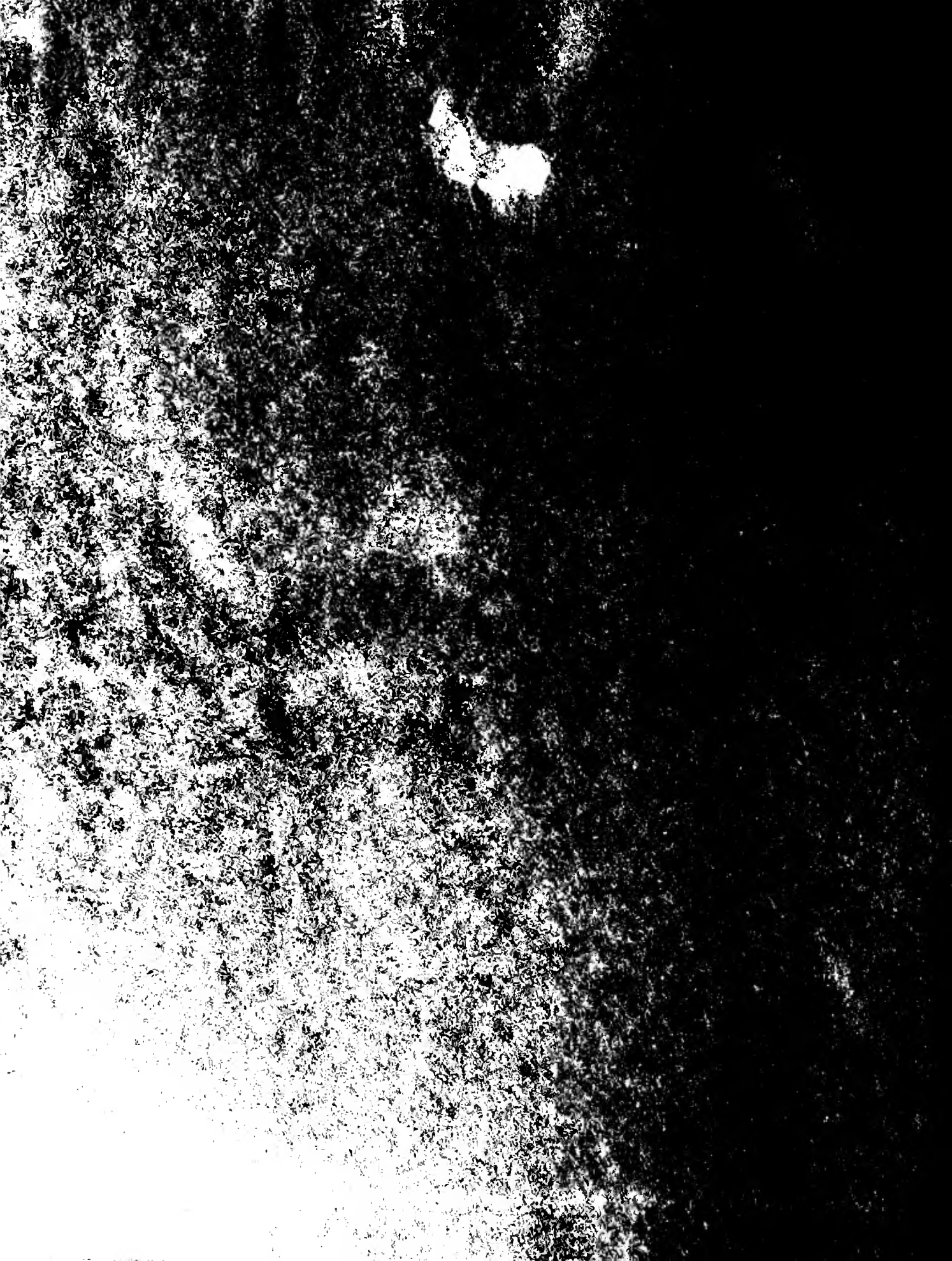
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